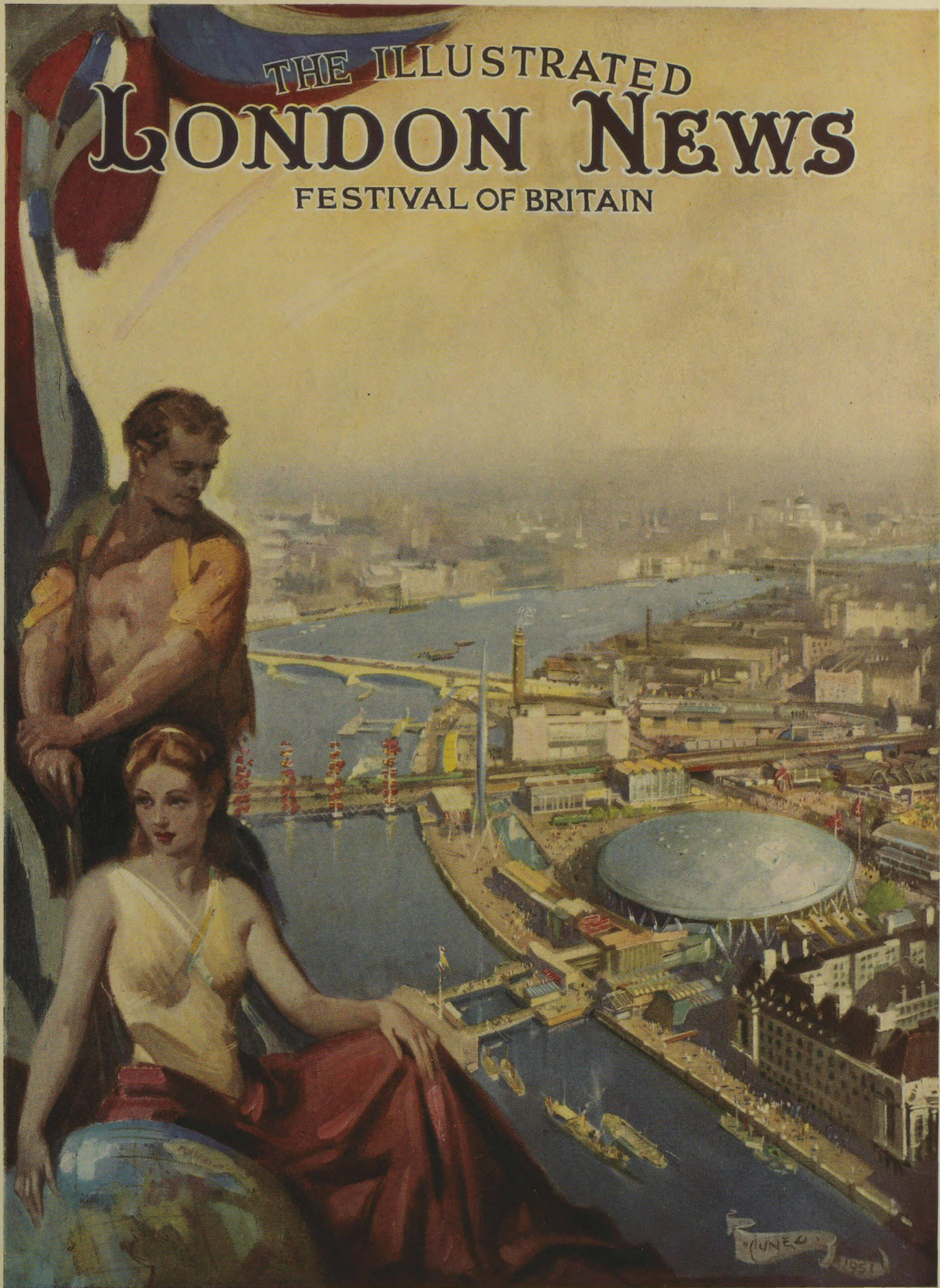


# THE ILLUSTRATED LONDON NEWS

FESTIVAL OF BRITAIN



THE EXHIBITION'S OPENING—SPECIAL NUMBER

PRICE 3s. : BY INLAND POST, 3s. 3d.  
Canada, 1½d. Foreign, 4d.

REGISTERED AS A NEWSPAPER FOR TRANSMISSION IN THE UNITED KINGDOM.

PUBLISHING OFFICE: COMMONWEALTH HOUSE,  
1, NEW OXFORD STREET, LONDON, W.C.1.



*sun-resisting*

*washproof*

# SANDERSON

*Fabrics*



Take time in choosing the colours you enjoy, for they're  
going to stay with you through sunshine and laundering . . . cool and bright as flowers on water.  
and have you seen the new ideas in SANDERSON WALLPAPERS?

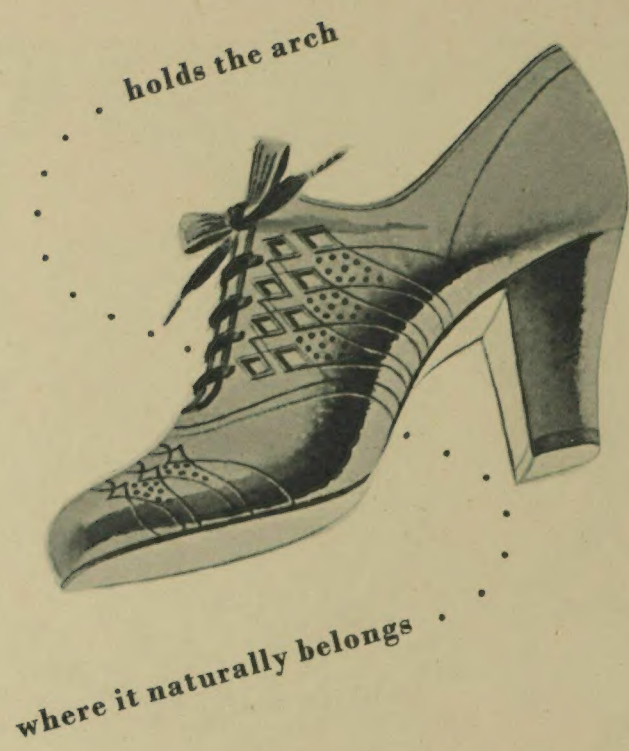




In the rugged islands of the farthest Hebrides, a mere handful of crofters inherits the skill of hand weaving the world famous Harris Tweed. In their stone cottages they wash and dye the pure Scottish wool, spin and weave it just as their forbears did generations ago. Such craftsmanship is rare these days—but you will find it well represented at Harrods, where by long tradition we sell only the best.

Britain's Best  
at **HARRODS**





Melisande—with a gay high heel that looks higher . . .

a pattern that flatters the line . . . a toe that's  
slimly short without, but kind to the toes within.

Glaze kid, blue, brown or black.

From shops accredited as Church's agents.

## Church's *archmoulded* shoes

*Write to us for the address of your nearest Church's Agent.*

CHURCH & CO. LTD., DUKE STREET, NORTHAMPTON



*Vayle*  
*fully fashioned nylons*

*A new name—a new  
fineness! 'Vayle' Scottish Nylons  
set a new standard of nylon  
hose perfection.*



THE MOST TREASURED NAME IN PERFUME . . .

# CHANEL

*Ask your sweet shop for*  
**May-time**

**TOFFEES**



*THESE* delicious  
Toffees are pure,  
rich and creamy.  
A most delightful  
blend of all the  
nice things that  
go to make good  
Toffee. Wrapped  
in dainty pieces.

**9<sup>p</sup>**

**A  
QUARTER**



*A Mayfair* **PRODUCT**

MZE





Navy/White cloque Evening  
Gown.

30 GNS.

MARSHALL & SNELGROVE  
LEICESTER

In Damaske/Broche material  
in exquisite pastel shades.

24 GNS.

SPECIALITY MODEL GOWN  
MARSHALL & SNELGROVE  
LONDON

## MARSHALL & SNELGROVE

LONDON  
BIRMINGHAM  
MANCHESTER  
SOUTHPORT  
HARROGATE  
LEICESTER

LEEDS  
SCARBOROUGH  
YORK  
SHEFFIELD  
BRADFORD

# FESTIVAL DISPLAY OF EVENING GOWNS

by

MARSHALL &  
SNELGROVE  
LONDON AND  
COUNTY SHOPS







Proud to have served the  
Royal Family for  
Seven Generations



### SAVORY & MOORE CHEMISTS

143 NEW BOND STREET, LONDON, W.1

Also at WIGMORE STREET, W.1, CHAPEL STREET, S.W.1, LANCASTER GATE, W.2, PONT STREET, S.W.1, NEW CAVENDISH STREET, W.1, & MALVERN, OXFORD, BRIGHTON, CANTERBURY, CHELTENHAM, BOURNEMOUTH, FOLKESTONE, BIRMINGHAM, WORTHING

"An Aristocrat among the Merchants. A House of Distinction that has stood the test of Time."

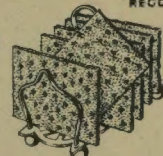
*A wheatfield on your table?*



... but

# Vita-Weat

is whole-wheat goodness  
in its handiest form!



Delicious, crunchy Vita-Weat adds a new zest to every meal. The compressed essence of the whole sun-ripened wheat grain is in every slice. See how the children enjoy it—a healthy snack, ready in a moment.

PEEK FREAN'S Famous Crispbread

# NICE NIGHT FLIGHTS

£25 RETURN

4-Engine Skymasters

A new inexpensive way to the Riviera this Summer. Leave London 10.00p.m. by 4-engine Skymaster—arrive Nice 1.40 a.m.—still time for a night's sleep. Amazing cheap Riviera fare of £25.0.0 return. Or by day on the Epicurean via Paris or direct services at £34.6.0 return. Immediate connections to Cannes, Monte Carlo, Juan le Pins, Mentone, etc. Coaches also to the Italian Riviera.

#### Return fares from London

PARIS by "EPICUREAN"	£14 8 0
PARIS, off peak	£10 0 0
DINARD (Brittany)	£11 11 0
DEAUVILLE	£11 11 0
LA BAULE (Brittany)	£15 3 0
PALMA (Majorca)	£44 14 0
AJACCIO (Corsica)	£35 15 0
ALGIERS	£45 17 0
LISBON	£52 4 0
CASABLANCA	£64 4 0
CAIRO	£133 4 0

Write for a copy of "Flying Holidays"

Details and bookings through Travel Agents or

# AIR FRANCE

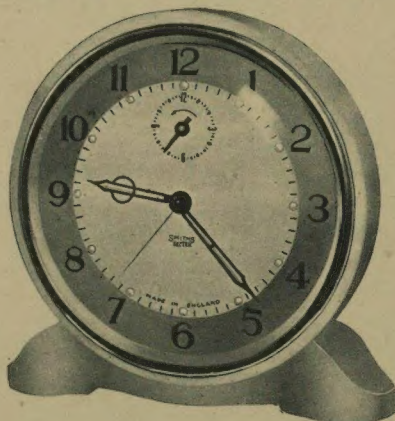
The 4-Engine Service

52 HAYMARKET, LONDON, S.W.1

(Phone: WHItchall 4455)

## Chosen for the Festival

Smiths 'Sectric' and handwound Alarms, millions of which are sold at home and abroad every year, are amongst the many Smiths Clocks and Watches chosen for the Festival



by the Council of Industrial Design



(Above)

#### NEW CALLBOY

'Sectric' Alarm available in ivory, blue or green pastel coloured case. Two-tone dial with luminous spots and hands. Gilt bezel. Price 32/4 incl. P.T.

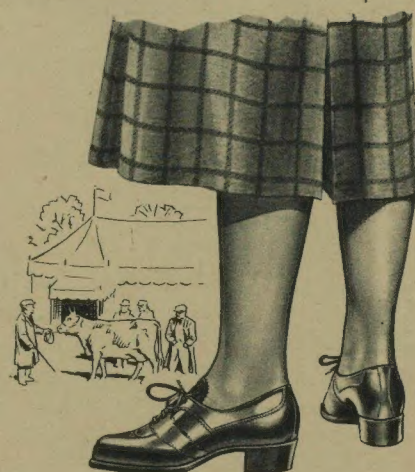
(Left) KAZ. 8.

7-jewel lever handwound Travelling Alarm in golden or cedar crocodile zip case. Price £11. 10. 0. incl. P.T. Other travelling clocks from 93/7 incl. P.T.

# SMITHS CLOCKS



SMITHS ENGLISH CLOCKS LTD., SECTRIC HOUSE, LONDON, N.W.2.  
The Clock & Watch Division of S. Smith & Sons (England) Ltd.



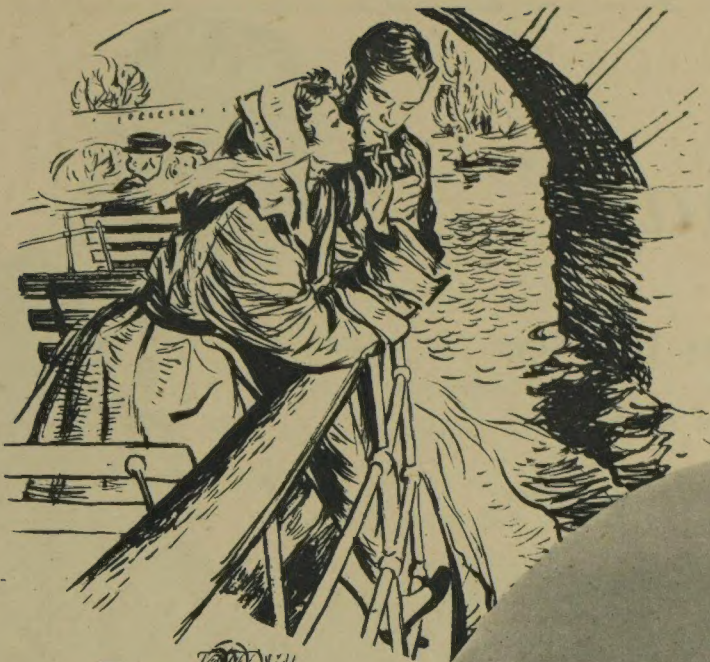
Wherever there's  
something afoot....

*you'll find*

# PATON'S shoe and boot LACES

William Paton Limited  
Johnstone · Scotland





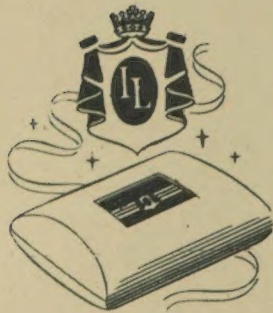
Whatever the pleasure  
Player's complete it



*Player's  
please*



# "Imperial—what?"



It is an unusual name! IMPERIAL LEATHER Toilet Soap

does arrest attention, not only because of its name

but because of its qualities—the freedom of its lather;

the perfume that women find so subtle

and men so discreet. Use IMPERIAL

LEATHER once, and the name will always

be remembered with pleasure and satisfaction.



## Cussons FAMOUS TOILET SOAP IMPERIAL LEATHER

AND OTHER TOILET LUXURIES OF EXQUISITE CHARACTER



Say it with  
FLOWERS-BY-WIRE

LOOK FOR THE "WINGED  
MERCURY" SIGN AT YOUR  
LOCAL FLORISTS—your guarantee  
of satisfaction.

What nicer way of conveying greetings to friends, old and new, than by a gift of beautiful flowers. Within a matter of hours fresh fragrant flowers can be delivered locally or anywhere in the world through members of Interflora, the world-wide flowers-by-wire service.

### INTERFLORA

THE ONLY INTERNATIONAL FLOWERS-BY-WIRE SERVICE

ISSUED BY INTERFLORA (Dept. I.L.N.) 358/362 KENSINGTON HIGH STREET, LONDON, W.14

The Royal Horticultural Society.

## GREAT SPRING FLOWER SHOW

ROYAL HOSPITAL GROUNDS, CHELSEA.

MAY 23, 24, & 25, 1951.

Hours and Prices of Admission for Non-Fellows:—

Wednesday May 23—12 noon to 8 p.m.—15s. 0d.

Thursday May 24—8.30 a.m. to 8 p.m.—7s. 6d.

Friday May 25—8.30 a.m. to 12 noon—5s. 0d.

Friday May 25—12 noon to 5 p.m.—2s. 6d.

Children under five NOT admitted.

Fellows' Tickets admit free.

Anyone interested in horticulture is eligible for election as a Fellow and is invited to join the Society.

For particulars apply to:—

The Secretary, R.H.S., Vincent Square, S.W.1.

Scotland's  
hardest wearing  
cloth—



\*Obtainable only from  
the best Bespoke  
Tailors at home  
and overseas

THE CHAMPION OF CLOTHS. THE CLOTH OF CHAMPIONS

SUPER **J.P.** MOWERS

*The sign of a good lawnmower*

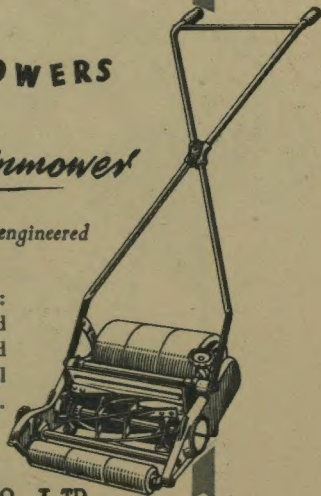
Designed to mow with delightful ease, and engineered to give many years of reliable service.

There is a complete range for your choice: HAND MOWERS include the new popular priced MK. 2 MINOR. Also PETROL MOTOR and ELECTRIC MODELS, together with special Bowling Green and Golf Green machines.

• Consult your dealer, or in case of difficulty write for brochure to—

THE J-P ENGINEERING CO. LTD

MEYNELL RD • LEICESTER • ENGLAND • PHONE 27542 (2 LINES)





## Wining & Dining

SOON AFTER THE HOUR OF NOON, and again when the set time of dinner draws nigh, a tide of guests sets towards the Connaught Rooms. The Connaught Rooms is a peculiarly English institution—if, indeed, tradition be not the better word. No other capital city possesses a group of banqueting rooms, all housed under one roof, equipped to cope with anything from a dozen up to a thousand guests. A staff in a position to draw on a wealth of banqueting experience unequalled anywhere in the world ensures that food, wines, and, above all, service, is beyond reproach.

## CONNAUGHT ROOMS

are

## Banqueting Rooms



*The Aristocrat  
of Radio and Television*

**R.G.D.**

There's a place for R.G.D. television in your home too! For these receivers add to the joys of life, both by their superb appearance and high performance.

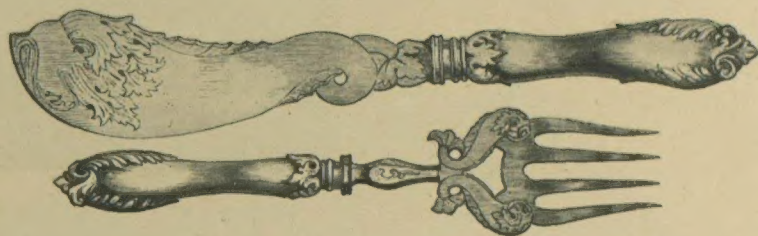
Model 2351T has a 12-inch tube and is housed in a figured walnut cabinet.

Your local R.G.D. Retailer will gladly arrange a demonstration.

ACCREDITED DEALERS IN EVERY TOWN

MAPPIN CRAFTSMANSHIP

*Chosen to represent  
Britain*  
**1851**



This ornamental fish knife and fork, designed and made by Mappin craftsmen in 1851, and exhibited at The Great Exhibition in Hyde Park, makes interesting comparison with the graceful modern lines of the Service below—one of several Mappin and Webb productions selected for exhibition at the Festival of Britain as typically fine specimens of contemporary British silverware.

**1951**



We regret that supplies of the 'Tudor' design for the home market are limited at present; but our three London Showrooms have much of interest to show you.

**MAPPIN AND WEBB**

LONDON SHOWROOMS: LIMITED  
156-162 OXFORD ST., W.1. 2 QUEEN VICTORIA ST., E.C.4. 172 REGENT ST., W.1.  
SHEFFIELD: SHOWROOMS, NORFOLK ST.  
PARIS BIARRITZ BUENOS AIRES RIO DE JANEIRO JOHANNESBURG BOMBAY



H.M.V.

H.M.V.

THE GRAMOPHONE COMPANY LIMITED  
SUPPLIERS OF GRAMOPHONES, RECORDSRADIO AND TELEVISION APPARATUS  
TO HIS MAJESTY THE KING

BY APPOINTMENT



"HIS MASTER'S VOICE"

*The Hallmark of Quality*

H.M.V.

THE GRAMOPHONE COMPANY LIMITED, HAYES, MIDDLESEX

H.M.V.

*The Golden Spirit*  
**LEMON HART RUM**  
UNITED RUM MERCHANTS LTD. LONDON E.C.3

**LAMB'S**  
NAVY RUM  
DEMERARA  
70° PROOF

**LIGHT HART RUM**  
70° PROOF

**RED HEART JAMAICA RUM**  
1843

**The BIG FOUR** from **UNITED RUM MERCHANTS LTD.**

40 EASTCHEAP · LONDON · E.C.3.





'...Of course women  
are difficult to please'

'Starting an argument, Jim?'



'No, stating facts. Take cars; car...' 'Here it comes'

a woman's not satisfied with fine engineering. Tell her about automatic chassis lubrication or why a down draught carburettor saves fuel—ten to one she'll not be listening!' 'Quite a speech, Jim. Been taking lessons? Yet you're quite wrong about feminine taste. Now what I consider a perfect

'... a perfect car is one that's simple to drive; comfy, roomy, warm but not draughty and...' 'Hey, stop! Are you talking about the new Lanchester Fourteen?' 'Of course, dear. Everyone is.' 'But that's wonderful! It has so many new features.\* For instance...'

... the lively, likeable  
**Lanchester**



\* Swift, modern styling, independent torsion bar suspension, automatic chassis lubrication, fresh air conditioning and heating, fluid transmission (licensed under Vulcan-Sinclair and Daimler patents)

THE LANCHESTER MOTOR CO. LTD. COVENTRY



L 27

... but if you want

**higher mileage**

you want...



The  
**AVON**  
H.M.

The H.M. has a deeper, wider, flatter tread and is especially designed to withstand the heavy wear imposed by modern high performance cars.

Remember—they cost no more than ordinary tyres







**Distinguished Travel by**  
**SWISSAIR**

Whether on business or on pleasure bent, whether travelling to Switzerland, Austria, Italy, the South of France or farther afield, you can enjoy the luxury of flying Swissair. The courtesy and hospitality for which the Swiss are famed will be at your service.

- Reduced fares by the Night Service.
- Pressurised Convair liners daily to Zürich and Geneva.
- Also services to Basle and Berne.
- Air connections from Zürich and Geneva to Innsbruck, Salzburg, Linz, Nice, Barcelona, Rome, Athens, Cairo, Istanbul, Lydda, Prague, Belgrade and Stuttgart.

Ask your Travel Agent for full details or ring SWISSAIR—London, REGent 6737—Manchester, BLackfriars 1033—Glasgow, CITy 6491-2.

HELEN MCKIE

# FESTIVAL OF BRITAIN

## SEE THE SPECIAL CONTRIBUTION OF Bournemouth AND WESSEX

3rd to 17th JUNE INCLUSIVE

Visit Bournemouth in glorious June for this regional Festival of the Arts and an outstanding programme of sporting and social events.

### The Arts Festival.

Special performances by Bournemouth Municipal Orchestra: Conductor, Rudolf Schwarz; London Philharmonic Orchestra: Conductor, Sir Adrian Boult; London Symphony Orchestra: Conductor, Prof. Josef Krips; and a Festival Choir of 300 voices. Soloists, Myra Hess, Solomon, Campoli, Denis Matthews. Recitals by Victoria de Los Angeles and Moiseiwitsch. Chamber Music by the Griller String Quartet and Robert Masters Pianoforte Quartet. The Sadler's Wells Opera and Theatre Ballet Companies and the Young Vic Company will take part in Festival Productions. Exhibitions of Pre-Raphaelite Art; Old Musical Instruments and Victorian Books and Photography.

### Sporting and Social Events.

The R.A.C. International Motor Rally finishing at Bournemouth; Gymkhana with Championship Horse Jumping and Hackney and Trotting Events; Royal Ocean Yacht Racing, including West Mersea to Bournemouth and Bournemouth to Cherbourg Races; National Sea Cadet Display under the auspices of the Navy League; Penfold-Bournemouth £3,000 Golf Tournament; County Cricket; National Brass Band Contest and Matted Bands Concert; English Folk Dancing Displays; Horticultural Show; Spectacular Ice Skating Production; Festival Aquarevue at the Baths; Cavalcade of English Music Hall; Flights by Britain's only Airship; Mayoral Receptions and Banquets; Balls and Festival Club.

Further details and hotel list free on request. Bournemouth Official Guide Book 6d. from Official Information Bureau, Room 118, Westover Road, Bournemouth.

Restaurant Car Expresses from Waterloo. All-Pullman "Bournemouth Belle" runs daily.

BRITAIN'S ALL-SEASONS RESORT

**Andy ADAGESN°33**



A bald head is soon shaved—and a garden soon tidied up when gardeners wear **ANDY Gardening Gloves**. No more unnecessary mind-your-hands caution; **ANDY Gloves** give you full protection; allow easy movement and last a very long time.

"THESE ARE THE GLOVES YOU HAVE HEARD ABOUT"

5/11 per pair from all Ironmongers & Stores, or direct 6/2 post free. (State size) **TEDSON THORNLEY & CO. ROCHDALE**



**Andy GARDEN GLOVES**



**OVERSEAS SHIPPING**

When calling at these Canadian Ports  
HALIFAX - SAINT JOHN - MONTREAL  
QUEBEC - VANCOUVER - VICTORIA

**British Consols or "EXPORT" cigarettes**  
at competitive prices "In Bond" for passenger and crew use.

**MACDONALD'S—SINCE 1858**



**Cerebos**

— available plain or iodised.  
Traditionally the salt of quality

By Appointment  
Table Salt Manufacturers

**Barling**  
LONDON 1812

one of the Barling exhibits which received an Award at the 1851 Exhibition



1851 1951

and one of the Barling exhibits at The Festival of Britain, 1951

**B. Barling & Sons**  
PIPEMAKERS IN LONDON SINCE 1812

## INVALID CARRIAGES PETROL, ELECTRIC and HAND-PROPELLED TRICYCLES



**TRILOX**

DURSLEY ROAD, TROWBRIDGE, WILTS.

Catalogue Post Free.





## SAILING DIRECTIONS

"Roll up the ocean, William, I shall not be needing it for several days."

"But you came here for the sailing."

"I did, but last night I was exposed to the hospitality of the local yachtsmen. Today the motion of the Earth is more than enough."

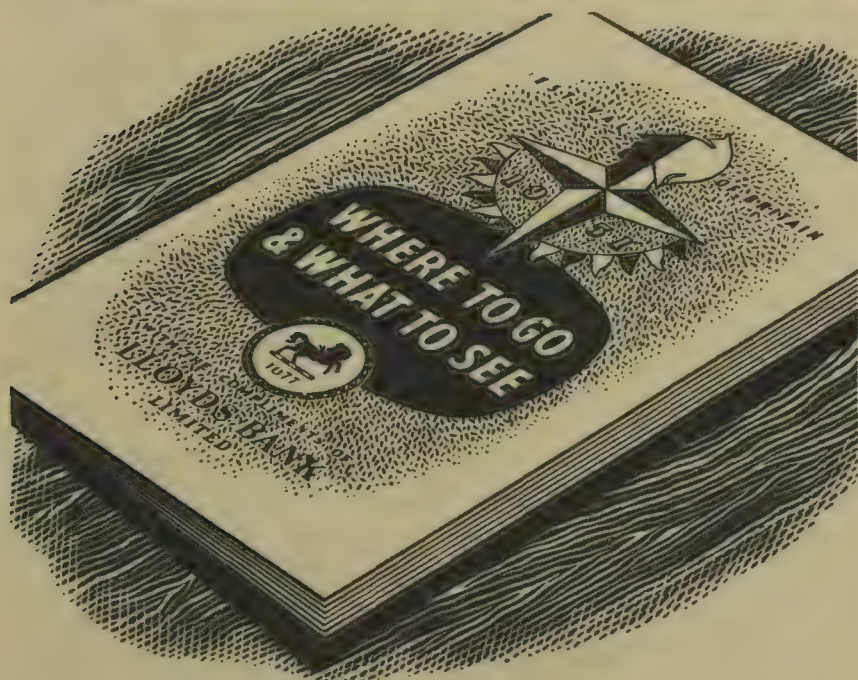
"You sound strangely like a man who forgot his Rose's."

"I know! You're going to remind me that if I'd drunk Rose's Lime Juice last night I should be in rude health this morning."

"Exactly. As gin and lime or a straight drink Rose's brings a man safely through the heaviest weather."

"Sounds like a milestone of progress. Let's have a large gin and Rose's now. I feel my sea-legs returning already."

**ROSE'S**—for Gin and Lime



## A Festival Handbook

This timely booklet contains useful information regarding the principal events arranged in London and throughout the country in celebration of the Festival of Britain.

Customers and friends of the bank at home and from overseas may obtain a copy at any of our branches.

**LLOYDS BANK**  
LIMITED



20th Century craftsmanship as exemplified by the fine watches displayed at '112' . . . . .



## Watches

In the really good quality watch where beauty is combined with purpose we find the most acceptable of gifts. We at '112' are proud to think that the selection of watches we are able to place before you embraces all that is best in the art of the Watchmaker, and in addition there is a 2 years' complete guarantee with every watch sold by us.

An illustrated catalogue is available and will be sent upon request.

**THE GOLDSMITHS & SILVERSMITHS COMPANY**

NUMBER '112' IS OUR ONLY ADDRESS  
TELEPHONE - REGENT 3021

**LTD**

112 REGENT STREET • LONDON • W1





The LAYCOCK-de-NORMANVILLE Overdrive is kind to horse-power. It reduces engine revolutions in relation to road speed by providing a 'higher-than-top' gear ratio. This gives higher cruising speeds without increase in petrol consumption, and, conversely, reduces petrol consumption at normal cruising speeds. It ensures quieter running and longer engine life.

The gear change is instantaneous and effortless—a mere flick of the finger from top to overdrive and vice versa, giving a full power change without operation of the clutch pedal.

The LAYCOCK-de-NORMANVILLE Overdrive is a standard fitting to the Triumph Roadster, and supplied as an optional extra on Standard Vanguard and Triumph Renown Cars.

Specify this amazing new overdrive for your new car. Full information is contained in a Folder which is available on request.



The British  
**Laycock-  
de Normanville  
overdrive**

Manufactured by

THE LAYCOCK ENGINEERING CO., LTD., SHEFFIELD 8, ENGLAND. (A Birfield Co.)  
UNDER EXCLUSIVE LICENCE FROM AUTO TRANSMISSIONS LTD., COVENTRY.

PLANNING NEW FARM BUILDINGS? MODERNISING OLD ONES?

see **KING EQUIPMENT**  
at the South Bank Exhibition



#### AUTOMATIC WATER BOWLS

The Cowstalls in this exhibit are fitted with King Mangers, Spring Balanced Steel Manger Divisions and automatic Drinking Bowls. These Bowls, installed where cows have not had access to running water, have meant increases in milk yields of 10 per cent and more.

#### FOR PASTURE COMFORT IN THE COWHOUSE

In Block S.B.3 (Agricultural Section, South Bank) you will find a complete building equipped by KING with standings for seven cows, together with tubular-steel pens for beef cattle, horses, pigs, sheep and goats. The cowstalls (KING 959X Side Post Stalls—a real investment in cow comfort) are shown in the illustration, with a KING manure runway. (Photo courtesy of FARMER & STOCKBREEDER.)

#### SLIDING DOORS, OVERHEAD RUNWAYS

Progressive farmers are using sliding doors more and more, and for smooth-running strength and efficiency they specify KING Sliding Door Gear. See examples of KING installations in Building S.B.4 and in the Transport Pavilion, S.B.11. Note also the overhead runways in this Pavilion—another KING installation

#### WHAT ARE YOUR PLANS?

KING equipment will help you to realise them. It includes cowstalls, water bowls, silos, grain conveying and storage plant, sliding door gear, hoists.



**FARM EQUIPMENT**

Write for illustrated booklets: GEO. W. KING LTD., 136 WORKS, HITCHIN, HERTS. TEL: HITCHIN 960  
Sub-contractors to Richard Costain Ltd. and the United Steel Structural Company Ltd., Contractors for the South Bank Exhibition.



# BAG BOY

## 1951 MODEL

### LIGHTER · STRONGER MORE COMPACT

New features have been based on reports from every golf course, where BAG BOY has become famous for its lightness, manoeuvrability and ease of folding. The only golf cart with INDEPENDENT SUSPENSION to protect your favourite clubs from jolts.

But it will  
nourishes  
get along  
all!

Apparent  
adopted the  
approach I  
so many  
indulging  
which gets  
of their left  
swing, with  
ing uncertainty  
hope in the  
again into  
position.  
dervish at  
middle-age  
appears to  
in this co-  
of the mis-  
restricted  
understand  
best of this  
short apper-  
foregoes to p  
golf.



The World's finest Golf Cart.  
Ask your professional to show  
you one. Also available from  
Sports Stores.

£7 10s. 0d.

Plus £1 17s. 6d. P.T.

(Plus 12½ surcharge due to  
increased material cost.)

U.K. Manufacturers & Exporters:—



### AFTER PLAY FOLDS AWAY

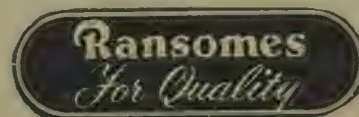
Into standard 12" locker, or car. Simple press-stud action, no bolts or screws to get lost. Handle folds down, closed in 6 seconds. Handle adjustable for correct balance. Engineered in strong dural aluminium yet total weight only 10½ lbs. Perfect balance is further ensured by the three-point 25-in. INDEPENDENT SUSPENSION (each wheel independently sprung). Available with pneumatic or air-cushioned Dunlop 12 in. x 1½ in. tyres. GUARANTEED SIX MONTHS.



**RANSOMES** Motor Mowers glide along with effortless ease, shaving off the grass, and leaving a delightful velvety finish. Lawns look lovelier, and are more beautiful, when cut with a Ransomes. Try one—and see.

Made in several sizes.

Catalogues Post Free, or from leading Ironmongers.



RANSOMES SIMS & JEFFERIES LTD. ORWELL WORKS, IPSWICH

A.C. CARS LTD. · THAMES DITTON · SURREY



# The Mark VII

POWERED BY THE WORLD-RECORD-BREAKING  
JAGUAR XK120 ENGINE

**Features.** Body design of unparalleled beauty with interior spaciousness affording generous comfort for five passengers • Powered by the famous XK120 engine • Supremely smooth and silent • Wide ranging visibility • Enormous luggage space (17 cu. ft.) • Vacuum Servo-assisted Brakes • Light, positive, accurate steering.

**Press Opinions.** "A world beater . . . if ever there was one" (*Daily Mail*) • "Achieved an objective which previously eluded British Manufacturers . . . Unmistakably British yet with most modern lines" (*The Times*) • "Well over 100 m.p.h. and phenomenal acceleration" (*Daily Telegraph*) • "A sleek, streamlined six seater with every luxury fitment imaginable" (*Sporting Life*)



# JAGUAR

THE FINEST CAR OF ITS CLASS IN THE WORLD

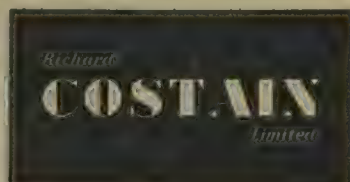
*time*

1951

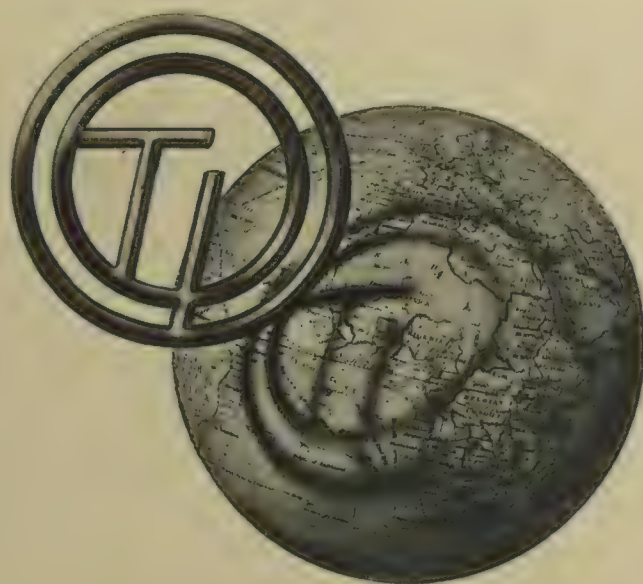
*and tide*

The "Festival of Britain" presented both problems to the organisers. Time—relentlessly passing, placed the authorities with the problem of how to fulfil the vast first quality constructional requirements demanded by the 1951 prestige year and, how best to deal with the vagaries of the tide of the Thames as it lapped at the site of the proposed New South Embankment. All points considered, resources—quality—reliability—speed—economy—a first-class Building and Civil Engineering Organisation completed the works ahead of schedule . . .

CONTRACTORS TO THE WORLD



HEAD OFFICE: DOLPHIN SQUARE . LONDON . S.W.1 . Victoria 6624  
BRANCHES: TURKEY . MIDDLE EAST . RHODESIA . UGANDA . NIGERIA



The influence of TI in light engineering is world wide. The 49 British TI factories manufacture a range of products which include precision steel tubes—bicycles and components—aluminium sheet, strip, extrusions and tubes—electrical appliances and accessories—high pressure cylinders—cold rolled metal sections—tubular furniture—gland packings and paint. As direct exports, TI sent overseas last year goods valued at over £14,000,000. Also great quantities of TI products went abroad as parts of finished articles made by many British industries. At home and abroad industry in general, and millions of people, rely on TI's engineering skill, sound craftsmanship and long experience.

**T.I.'s 49 FACTORIES SERVE THE WORLD**

TUBE INVESTMENTS LIMITED  
THE ADELPHI, LONDON, W.C.2 • (TRAFALGAR 5633) 



## WHAT TO SAY IN ENGLAND

*Now that Festival's Here*

### IN THE STREET

When someone asks you the way, say confidently—  
 "Sorry, I'm a stranger in these parts meself."  
 (You can say this confidently, because it's just what he expected.)

But if you enjoy explaining, it goes like this—  
 "First-to-the-right-second-left-no-first-left-second-right-bear-left-at-the-big-shop, AND YOU CAN'T MISS IT."  
 (The last bit is quite untrue, always, but whose fault is that?)

To discover the Time, you must say—  
 "Have you the right time on you, Mister?"  
 (In England it is not polite to ask for the wrong time.)

\* (From Commander Capstan's nautical phrase-book. Complete with festive comments on what England expects.)

### CONVERSATION

To start an English conversation correctly: say—  
 "Cor, raining again!"  
 Correct answer is—  
 "Well they do say it never rains but it pours!"  
 (Quite true. They do.)

To continue the English conversation, after an hour or two—  
 "Seems to be lifting a bit—over there..."  
 (This is called "looking on the bright side".)

After 6 hours, say briskly—  
 "Well, it's set in for good now. What time do they open?"  
 (This concludes Ye English conversation.)

If you can only speak French, you will be obliged to say—  
 "La plume de ma tante est dans le jardin."  
 (Because anything else you say will not, hélas, be comprehended. This concludes the French conversation.)

### AT THE FESTIVAL

To cause an international mix-up, say loudly—  
 "I think this is THE WRONG QUEUE..."  
 (Works something like a "Paul Jones".)  
 And to create panic, say suddenly—"WHERE'S GRANNY ???!"

But if you want TO MAKE FRIENDS  
 Just say **Have a CAPSTAN**

Issued by The Imperial Tobacco Company (of Great Britain and Ireland), Ltd.

CC753FL

## The Stately Lawns of England



Fine old houses with a majestic charm, drowsy summer afternoons spent lazing on smooth, green lawns. 'Ah—those lawns, those lawns,' sighs the overseas visitor as he boards the boat for home. But it's hard work keeping those lawns looking just so—unless you use 'Verdone', the selective weedkiller. 'Verdone' does all the hard work for you. Just water it on—it kills the weeds but leaves the grass unharmed.

Quart tin, sufficient for 1280 sq. yds. of lawn, costs 18/6

PLANT PROTECTION LTD. YALDING. KENT

## Baling Straw

BALE IT BETTER

## use the engines

MADE BY

# PETTER

Petrol, vaporizing oil and diesel from 1½ b.h.p. to 40 b.h.p.—air and water cooled.

PETTERS LIMITED • STAINES • MIDDLESEX



## Save GARDENING time!

Save gardening time with a Royal Enfield Motor Lawn Mower. Designed by experts and built by engineers for lawn lovers, this mower has many special advantages every one of which will help you. They include a high speed cutting cylinder which gives 75 cuts per yard, chain drive and an engine which is efficiently cooled by blower.

Please write for a copy of the new Royal Enfield Lawn Mower Folder.

- SIX BLADES OF SHEFFIELD STEEL
- ENGINE COOLED BY BLOWER
- ECONOMICAL TO RUN
- EASY TO HANDLE



PRICE  
 £36. 0. 0.  
 Plus £9. 5. 0.  
 Purchase Tax

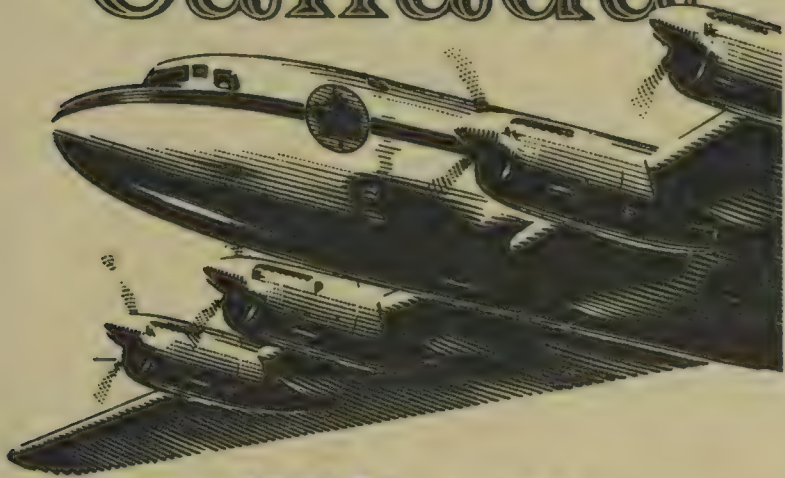
## Royal Enfield

MOTOR LAWN MOWER

The ENFIELD MOTOR MOWER CO.  
 Proprietors:  
 The Enfield Cycle Co., Ltd.  
 REDDITCH



# Canada



## by **TCA's** mighty NORTH STAR Skyliners

A TRIP TO CANADA by one of Trans-Canada Air Lines' mighty "North Star" Skyliners means more than speed—there's comfort and convenience aboard. You step inside your Skyliner at London or Prestwick. Then—you're away—relaxing as luxuriously as in your favourite chair. Roomy, pressurised

cabins, hot meals, snacks and drinks to order, newspapers and magazines at your elbow—all are yours on this giant 40-passenger "North Star" Skyliner. In less than a day you're in Montreal—on time. Swift Skyliner services link you with every important Canadian and U.S. city.



### TRANS-CANADA *Air Lines*

Full information and reservations from your Travel Agent, or from 27, Pall Mall, S.W.1. Tel: WHItchall 0851. Scotland—Prestwick Airport, Ayrshire. Tel: Glasgow Central 3428 or Prestwick 7272, Extensions 268/269.

**IT'S ONLY A DAY BY TCA** →

CANADA'S OWN AIRLINE



1841 - 1951



110 years of  
travel experience  
are behind every journey  
arranged by

## COOKS

WORLD TRAVEL SERVICE

THOS. COOK & SON LTD., Berkeley St., London, W.1.  
and branches throughout the world.



travel in comfort by **P & O**





**Over 2,000 dealers**

**are equipped to provide**

**MORRIS**

**'Quality-First' service**

Until delivery of your new Morris is possible . . . keep your present Morris in first-class running order by taking it to an authorised Morris dealer for servicing at regular intervals. Timely attention is the best form of economy. Accredited Morris dealers carry stocks of genuine Morris spares

and have the equipment and trained technical staff needed for the provision of "Quality First" service.

Attention given to maintenance now will keep your running costs down . . . will keep your present Morris your ever-willing, capable and faithful servant, and lengthen its working life.



MORRIS MOTORS LIMITED, COWLEY, OXFORD

Export Business: Nuffield Exports Ltd., Oxford & 41 Piccadilly, London, W.1

G.103A

*Welcome Always  
Keep it Handy*



**GRANT'S**

**MORELLA**



**Cherry Brandy**

AFTER 100 YEARS, IN GREATER DEMAND THAN EVER



1851

*At the Great Exhibition of 1851  
Huntley and Palmers received  
the highest awards for biscuits*



When erected for the great exhibition of 1851 the Crystal Palace

1951

was quite different from the one located on Sydenham Hill

**Huntley & Palmers**  
***STILL** the first name you think of in*  
**Biscuits**

ESTABLISHED 125 YEARS





# Spode

ESTABLISHED 1770

*Every piece an heirloom*

To-day, perhaps as never before, the world has come to appreciate and value what is meant by the English tradition in craftsmanship. For beauty of design, for decorative charm, for perfect suitability to gracious living, Spode sets the standard by which all modern china may be judged.

W. T. COPELAND & SONS LTD., SPODE WORKS, STOKE-ON-TRENT



# THE ILLUSTRATED LONDON NEWS

*The World Copyright of all the Editorial Matter, both Illustrations and Letterpress, is Strictly Reserved in Great Britain, the British Dominions and Colonies, Europe, and the United States of America.*

SATURDAY, MAY 12, 1951.



**"A SYMBOL OF BRITAIN'S ABIDING COURAGE AND VITALITY": HIS MAJESTY THE KING OPENING THE FESTIVAL OF BRITAIN FROM THE STEPS OF ST. PAUL'S CATHEDRAL AT NOON ON THURSDAY, MAY 3.**

The King opened the Festival of Britain just after noon on May 3 after he, the Queen, and members of the Royal family had attended a service of dedication in St. Paul's. Standing on a dais between the pillars of the Cathedral portico, he said: "This is no time for despondency, for I see this Festival as a symbol of Britain's abiding courage and vitality." Our photograph shows the King speaking. On the left is the group of the Royal family, the Queen nearest to the dais beside Queen Mary and, (r. to l.) front

row, Princess Elizabeth, the Duke of Edinburgh, Princess Margaret, the Duke of Gloucester, the Duchess of Gloucester, the Princess Royal, and, in front, Prince Michael of Kent and Prince William of Gloucester. On the right stand Cabinet Ministers and members of the Opposition. Mr. Attlee is nearest the dais, just behind Mr. Churchill, who is next Mr. Morrison, with Mr. Eden, second beyond him, right. This special number, further illustrates the opening ceremonies and the South Bank Exhibition.





"WE DETERMINE TO BE JOYFUL FOR A SEASON AND TO RENEW OUR STRENGTH AND SPIRIT"

DR. FISHER, ARCHBISHOP OF CANTERBURY, IS IN THE PULPIT, AT WHOSE BASE STAND GENTLEMEN-AT-ARMS. AT THE FOOT OF THE PULPIT SEE THE KING AND QUEEN, WITH THE PEARS, SWORDS OF THE CITY OF LONDON ON A CUSHION BEFORE THEM. LEFTWARDS FROM THEM ARE: QUEEN MARY; PRINCESS ELIZABETH AND THE DUCES

OF EDINBURGH; PRINCESS MARGARET; THE DUKE OF GLOUCESTER, PRINCE WILLIAM OF GLOUCESTER AND THE DUCHESS OF GLOUCESTER; THE PRINCESS ROYAL; THE DUCHESS OF KENT, PRINCE MICHAEL AND PRINCESS ALEXANDRA OF KENT; PRINCESS OLGA OF YUGOSLAVIA AND HER DAUGHTER, PRINCESS ELIZABETH. When their Majesties drove to St. Paul's Cathedral for the Service of Dedication which preceded the opening ceremony on St. Paul's steps, they were met at the West Door by the Dean and Chapter, accompanied by the Bishop of London and the Archbishop of Canterbury in cope and mitre. Across the nave stood the Gentlemen-at-Arms, in brass helmets with white plumes, while the King's Body Guard of the Yeomen of the Guard was also on duty. The Officers of Arms,

in their tabards, led the King and Queen to their places; and with the clergy there walked before them the Lord Mayor, with the Pearl Sword of the City, which he laid upon a cushion before the King's Chair of State. After the opening hymn, "Ye Servants of God, your Master proclaim," Dr. Hareus (Moderator of the Free Church Federal Council) read the lesson. After the Te Deum (in Dr. Vaughan Williams's setting), Dr. Fisher gave the address, in which he

stressed that pride in achievement was subordinate to dependence upon God and the eternal world "from whence came our help" and that our pride and our rejoicing and our way of life derived in their value from their relation to the eternal truths. After the Gloria in Excelsis, the Dean (Dr. W. R. Matthews) led the congregation in thanksgiving. Blake's "Jerusalem" was sung, the Archbishop gave the blessing, and trumpeters, in blue and scarlet, from the



THE ARCHBISHOP OF CANTERBURY, TO THE ROYAL AND DISTINGUISHED GATHERING IN ST. PAUL'S.

IN THE SECOND ROW (BEHIND THE KING AND QUEEN) ARE THE EARL AND COUNTESS OF HAREWOOD; AND (BEHIND THE DUKE AND DUCHESS OF GLOUCESTER) LORD AND LADY MOUNTBATTEN AND THEIR DAUGHTER, LADY BRANDBURG. BEHIND THE ROYAL FAMILY ARE THE DIPLOMATIC REPRESENTATIVES;

AND ACROSS THE AISLE FROM THEM, MEMBERS OF THE GOVERNMENT AND OPPOSITION, AMONG WHOM CAN BE SEEN MR. AND MRS. ATTLEE, MR. AND MRS. CHURCHILL, MR. HERBERT MORRISON, THE SPEAKER AND MRS. CLIFTON BROWN, MR. EDEN, AND MR. GAITSKELL. Royal Military School of Music sounded a fanfare, which led into the singing of "God Save the King," after which the Royal family left to the playing of Walton's "Crown Imperial" march. Besides Dr. Hareus, the other representatives of the Free Churches included Dr. Sangster (President of the Methodist Conference), Dr. Lovell Cooks (Chairman of the Congregational Union) and Dr. G. S. Duncan (Moderator of the General Assembly of the Church of Scotland in 1949).

ROYAL MILITARY SCHOOL OF MUSIC SOUNDED A FANFARE, WHICH LED INTO THE SINGING OF "GOD SAVE THE KING," AFTER WHICH THE ROYAL FAMILY LEFT TO THE PLAYING OF WALTON'S "CROWN IMPERIAL" MARCH. BESIDES DR. HAREUS, THE OTHER REPRESENTATIVES OF THE FREE CHURCHES INCLUDED DR. SANGSTER (PRESIDENT OF THE METHODIST CONFERENCE), DR. LOVELL COOKS (CHAIRMAN OF THE CONGREGATIONAL UNION) AND DR. G. S. DUNCAN (MODERATOR OF THE GENERAL ASSEMBLY OF THE CHURCH OF SCOTLAND IN 1949).

ROYAL MILITARY SCHOOL OF MUSIC SOUNDED A FANFARE, WHICH LED INTO THE SINGING OF "GOD SAVE THE KING," AFTER WHICH THE ROYAL FAMILY LEFT TO THE PLAYING OF WALTON'S "CROWN IMPERIAL" MARCH. BESIDES DR. HAREUS, THE OTHER REPRESENTATIVES OF THE FREE CHURCHES INCLUDED DR. SANGSTER (PRESIDENT OF THE METHODIST CONFERENCE), DR. LOVELL COOKS (CHAIRMAN OF THE CONGREGATIONAL UNION) AND DR. G. S. DUNCAN (MODERATOR OF THE GENERAL ASSEMBLY OF THE CHURCH OF SCOTLAND IN 1949).





By ARTHUR BRYANT.

THE Great Exhibition of 1851 was held in an atmosphere of great national happiness. The Exhibition itself—for it was the treat of the year and one immensely enjoyed by all classes—contributed much to that happiness. Yet it was not merely the cause of a feeling of social well-being; it was the symptom of it. If there was any one year in our history in which the Psalmist's moving words of patriotism were more applicable than in any other, it was, I think, the year 1851. "Jerusalem is built as a city that is at unity in itself. . . . O pray for the peace of Jerusalem: they shall prosper that love thee. Peace be within thy walls and plenteousness within thy palaces. For my brethren and companions' sakes I will wish thee prosperity."

For in that year of the great peaceful Exhibition, as they had not done for more than half a century—ever since the French Revolution and the prolonged, terrible wars that followed it—Englishmen of all classes really felt that they lived together in unity. A decade earlier they had been very far indeed from doing so; if 1851 was the happiest year of the century, 1842, as Mr. G. M. Young has truly said, was probably the unhappiest. During it the whole of the new Industrial North and Midlands, driven desperate by three decades of recurrent deflation and the apparent indifference of the ruling and educated classes to their fate, had come out in a spontaneous and almost nation-wide strike. The local magistracy and police forces of Lancashire, Yorkshire and Staffordshire were unable to cope with the enormous and threatening mobs which marched, with arson in their sullen eyes, on the works and homes of unpopular employers, and the military were drafted into the disaffected areas in thousands. As the Guards marched from Wellington Barracks to entrain for Lancashire at Euston, the London mob demonstrated its sympathy for the strikers by stoning the redcoats. If ever modern England seemed on the verge of civil war, it was then.

Read the cuttings and letters of any of our great men of letters in the early 'forties—Tennyson, Carlyle, the Brownings, even the hermit-escapist, Fitzgerald—and the fear of imminent and terrible social explosion that haunted thoughtful men in those years is apparent. Yet between 1842 and 1851 the whole mental atmosphere of England changed. The chief reason was the immense improvement in trade and working-class employment that followed the discovery of new gold in America and Australia,

and the increased demand for goods and services all over the world that ensued: this, and the building of the railways. And, as the new machines that English individual genius had invented in such prodigal abundance had hitherto been only partially employed in the creation of real wealth, the greater circulation of bullion and credit resulting produced not inflation, but a widespread increase of consumable and enjoyable goods that those who needed them could purchase. Curiously enough, the popular explanation at the time for this increase of prosperity was the adoption by Parliament during the Irish Famine of 1845-6 of Cobden's panacea of Free Trade in food. This, in itself, had little real effect till three decades later, when the building of the prairie railways and improvements in ocean transportation brought for the first time the food of the young, virgin primary producing countries to urban England's door. The larger portions, and they were desperately needed, on the British worker's plate in the early 1850s were not due to cheap imports of foreign food—for there was little available—but to the immense stimulus given to British farming by a trade revival and a full pay packet among the industrial workers.

With the hungry 'forties behind them and world trade booming, Englishmen entered upon the 'fifties in a mood of tremendous confidence. The Great Exhibition was its expression. No wonder that the leading article of *The Illustrated London News* for May 8, 1851, described it as "the fit inauguration of a half-century which we fervently hope will be, throughout its course, of the grand and peaceful character of its commencement." Those hopes, despite the unexpected outbreak of war with Russia three years later, were amply realised: no other such half-century of peace,

progress and prosperity as the Great Exhibition ushered in has existed in the annals of this or any other country. It was the international character of the Exhibition that most appealed to its contemporaries and which caused them to form even wider hopes. "The intercourse of nations," wrote the leader-writer we have quoted, "caused by the practical annihilation of space and time which we owe to the railway system, has removed a whole world of difficulties. It has made us all understand one another better than we did before; broken down the ancient barriers of jealousy and exclusiveness; obliterated the rancorous remembrances of bygone wars; softened the lingering asperities of traditional hatreds, and convinced the people of Europe of the great and useful fact, which it is never too late to learn, that, if they had known as much of each other fifty or sixty years ago as they do now, there would, in all likelihood, have been no battles of the Nile, the Baltic, or Trafalgar, and no carnage of Aboukir, Marengo, Jena, Leipsic, Moscow, Saragossa, or Waterloo. Who shall say, if we had had a railroad system pervading Europe in 1780, and steamships plying between New York and Liverpool at the same period, whether Napoleon Buonaparte might not have become a great sculptor or a great cotton-spinner in 1810?; whether Wellington, the mighty captain, might not, thirty years ago, have been a philosopher greater and more genial than Bentham, or a Lord Chancellor more potent and profound than Eldon?; whether a thousand battles would not have remained unfought?; and whether the millions of men that perished in them might not have helped to adorn and improve a world which they were solely engaged in ravaging?"

Well, we had railroads and steamships all right in 1914 and 1939, in an abundance undreamed of even in 1851, and aircraft too, yet they did not prevent the nations from wasting their blood and treasure on the battlefield. They did not make Hitler a philosopher or Mussolini a cotton-spinner. Human achievement and human virtue are not synonymous, and it is the spread of human virtue, not of human achievement, that in the last resort can alone prevent war and other crimes. It has taken us a century to learn that, and now we are to have another Exhibition, as distinguished technically—though in a curiously contrasted mode to that of the great Victorians—but based, one hopes, on less illusory assumptions. Still, it is pleasant, despite the tragic aftermath of all those sanguine assumptions, to look

back across the century that has enclosed our own troubled and our fathers' untrodden lives and re-visualise the spirit and form of 1851. There was Victorian England—early Victorian England on the threshold of mid-Victorian England—dreaming of a world for ever at peace and making an image of its dreams and of human achievement, as it saw it, in a palace of glass. What an England it was! the gilded, fairy-caparisoned coach that carried the still young Queen and her chivalrous attendant and consort, the immense coachman sitting like a Lord Chief Justice infused with roast beef and beer on its cushion of cloth-of-gold, the bearded Life Guards, the whiskered "Peelers" in their top-hats, the crowd of stove-piped governors and of delicate and bonneted females, jolly coal-heavers and draymen, Bill Sikeses in moleskins, and grimacing street urchins, the monumental architecture, the horse-dung, the rosy faces and mottled noses and high Christian gravity of a strenuous, successful, robust, earnest people. And here a hundred years later is our own Exhibition—such a different exhibition—of such a different England: casual, impressionistic, and immensely ingenious, just, one suspects, viewed in the perspective of history and eternity, as pathetically absurd—as all human achievements based on this world alone must be—and just as moving. Like its predecessor, it has been wrought out of the work, will and imagination of thousands of men and women who to-day are seeing the completion of their labours crowned with well-deserved triumph. And if the omens in 1951 seem very different from those of 1851, appearances are often deceptive, and the second half of the twentieth century may still prove, like the first, what the promoters of the Exhibition so clearly and gallantly hope it will be.



THE OPENING OF THE FESTIVAL OF BRITAIN: THEIR MAJESTIES THE KING AND QUEEN, WITH PRINCESS MARGARET, LEAVING BUCKINGHAM PALACE FOR THE NATIONAL SERVICE OF DEDICATION IN ST. PAUL'S CATHEDRAL.

On the morning of May 3, to the music of trumpets sounding a fanfare, the vanguard of the Sovereign's Escort of the Household Cavalry, in gleaming breastplates and mounted on magnificent black chargers, rode from the forecourt of Buckingham Palace into the Mall followed by the Royal procession. This was the beginning of the Royal pageantry which marked the opening day of the Festival of Britain. The King and Queen with other members of the Royal family drove in State in an open landau to St. Paul's Cathedral for the national service of dedication which was followed by the opening of the Festival by his Majesty from the steps of the Cathedral. The Royal procession passed through flag-bedecked streets lined with cheering Londoners, many of whom had been waiting at points of vantage for hours.





THE FESTIVAL OF BRITAIN OPENED BY THE KING IN A SETTING OF TRADITIONAL PAGEANTRY AT ST. PAUL'S.

Following the national service of dedication in St. Paul's Cathedral on May 3, H.M. the King broadcast from the steps outside the West Door and declared the Festival of Britain open. This ceremony took place with all the traditional pageantry of a State occasion. Our photograph shows the scene with, in the foreground, Pikemen of the Honourable Artillery Company and, behind them, members of 326 (City of London) Battalion, Women's Royal Army Corps, and

the Guard of Honour mounted by the infantry of the Honourable Artillery Company. In the centre of the steps stands the Lord Mayor, holding the Pearl Sword of the City, flanked by the Heralds and Pursuivants and the State Trumpeters. The King's Body Guard of the Yeomen of the Guard and Yeomen Warders of the Tower line the steps on each side, and in the background may be seen the white plumes of the Honourable Corps of Gentlemen-at-Arms.





RETURNING TO BUCKINGHAM PALACE FROM ST. PAUL'S: THE ROYAL PROCESSION CROSSING LUDGATE CIRCUS.

After his Majesty the King had declared the Festival of Britain open, in a broadcast from the steps of St. Paul's, the King and Queen, accompanied by Princess Margaret, entered the State landau to return to Buckingham Palace, while the bells of St. Paul's pealed out overhead and salutes of forty-one guns were fired at the Tower of London and in Hyde Park. Our photograph shows the Royal procession crossing Ludgate Circus, with the Sovereign's Escort of the Household

Cavalry, passing down Ludgate Hill and the Cathedral in the background. The R.A.F. unit lining the route are presenting arms, while the dense mass of Londoners and visitors to the capital, some of whom had taken up their positions before midnight, marked the passage of the procession with a roar of cheering which gave evidence of the vitality of which the King spoke in his broadcast in opening the Festival. The weather was fair, unlike that of the next day.





**YOUTH LIGHTS THE BONFIRE—THE FIRST IN A NATION-WIDE CHAIN TO CELEBRATE THE OPENING OF THE FESTIVAL:  
A BONFIRE BEHIND ST. PAUL'S AROUND WHICH SOME 5000 YOUNG PEOPLE GATHERED TO SING ON THE EVENING OF MAY 3.**

On the evening of May 3, the opening day of the Festival of Britain, some 5000 young people gathered on a cleared bombed site behind St. Paul's Cathedral to sing around a big bonfire which had been lit by a Boy Scout. As a song written by Mr. Harold Purcell, to the tune of "Lilliburlero," was broadcast by the B.B.C.,

more than 2000 other bonfires all over the country were lit to unite symbolically the young people of the nation. As the blaze behind St. Paul's grew, being replenished from nearly three tons of wood gathered from the East End, it attracted hundreds of spectators, and at one time the crowd was estimated at nearly 10,000.





THE MAJESTIC OPENING OF LONDON'S NEW MUSICAL CENTRE: THE KING AND QUEEN ARRIVING IN THE ROYAL FESTIVAL HALL.

The Royal Festival Hall, London's new musical centre, and the only permanent building on the South Bank Exhibition site, was opened on May 3 by the King. On arrival his Majesty unveiled a tablet commemorating the occasion, and the ceremonial boxes being occupied by members of the Royal family—each one of whom received a warm ovation on arrival—the King and Queen, accompanied by Princess Elizabeth, the Duke of Edinburgh and Princess Margaret, entered the Royal Box. The vast audience rose, and the National Anthem sounded

through the building and was broadcast to thousands listening-in all over the country. A service of dedication followed, opening with the hymn "All People that on Earth do Dwell," and the Archbishop of Canterbury gave a short address. After an interval, the inaugural concert took place. A programme of British music was given by the combined London Choirs and Orchestras, conducted by Sir Adrian Boult and Sir Malcolm Sargent. It included works by Handel, Parry, Purcell, Elgar, Vaughan Williams, and Arne's "Rule, Britannia."





LONDON'S SOUTH BANK IN HER PROUD LIVERY: THE FESTIVAL SITE, LOOKING DOWNSTREAM FROM BIG BEN.

The South Bank of the Thames, so long a derelict area, is now transformed. Clad in the proud livery of Festival beauty, and, in spite of all prophecies to the contrary, ready in time for the Royal opening on May 3, it presents a scene of remarkable architectural beauty in the modern manner. Our fine photograph, taken from Big Ben, shows, on the extreme right, the east end of County Hall. The remarkable Dome of Discovery stands next to this, with, in front of it, the Sea and Ships Pavilion facing the Nelson Pier. Farther to the left stands the

symbolic Charoux bas relief, "The Islanders," representing British affinities with the sea. The Skylon and the old Shot Tower point upward with modern aspiration and with solid nineteenth-century confidence respectively. The dome of St. Paul's, the heart of our City, dominates the background, and recalls the service of dedication arranged to mark the opening of the Festival and his Majesty's broadcast from the steps of the Cathedral, illustrated on other pages. The Festival Hall is distinguishable just beyond Hungerford Bridge.

*Photograph specially taken for "The Illustrated London News" by G. F. Allen.*





GAY WITH SUSPENDED UMBRELLAS AND FLAGPOLES: THE UNICORN RESTAURANT AND (BEHIND) THE FESTIVAL BEACON—  
THE OLD SHOT TOWER, FAMOUS AS A LONDON LANDMARK SINCE 1826.

The South Bank Festival Exhibition is modern and includes such attractive 1951 constructions as the Unicorn Café, where light meals and refreshments are served under suspended umbrellas, but the Beacon which flashes a long-distance welcome from sunset to Exhibition closing-time is housed on the old Shot Tower, built

in 1826. It also carries scientific apparatus to record radio signals from outer space. Visitors can see inside the Shot Tower, and gaze up at the original spiral staircase. Below, a kaleidoscope shows the varied character of the London scene in a changing pattern of pictures.

*Photograph specially taken for "The Illustrated London News" by Geoffrey Cory-Wright.*





THE SEA—OUR LIFE AND GLORY: STERNS OF BRITISH-BUILT SPECIALISED CRAFT SYMBOLISING OUR SHIPBUILDING SKILL.

"Our ancestors came by sea and found here natural havens for their craft. We still live on the sea and by it, using this same coastline as the childbed of our inheritance—the building of ships for the world and for ourselves." These words officially—and justly—describe what is illustrated in the Sea and Ships Pavilion

on the South Bank. Prominent on the landward side of this fine display of marine power are these models of the sterns of different types of vessel illustrating British skill in specialised shipbuilding. They are (l. to r.) an oil tanker, a passenger liner, the *Orcades*, and a whale factory-ship, the *Balzna*.

*Photograph specially taken for "The Illustrated London News" by G. F. Allen.*





GAY WITH FLAGS AND BRIGHTLY-COLOURED SPINNERS: THE BAILEY BRIDGE, WHICH SPANS THE RIVER FROM CHARING CROSS LINKING THE NORTH BANK WITH THE FESTIVAL SITE.

The Bailey Bridge, which spans the river between Embankment Gardens, Charing Cross, and the Festival on the South Bank, presents one of London's gayest spectacles, for it is decorated with flags and wind-driven spinners. The turnstiles are at the Embankment Gardens end, on the North Bank of the Thames, and visitors cross the river by the bridge after presenting their tickets. The bridge,

which weighs over 600 tons, and carries a 14-ft. wide footway, was constructed last year by the 36th Army Engineer Regiment, Royal Engineers, with assistance from the 25th and 27th Engineer Group (T.A.) and 56th (London) Armoured Division (T.A.). The building in the foreground of the photograph is the two-storey Regatta Restaurant, which affords wonderful views of the river.

*Photograph specially taken for "The Illustrated London News" by Chris Ware.*





A FAMILIAR LONDON LANDMARK IN A NEW SETTING: THE BREWERY'S RED LION, NOW RE-ERECTED IN YORK ROAD, NEAR WATERLOO STATION, GAZES AT THE OUTLINE OF THE SKYLON.

One of the sculptured lions that used to embellish the old Red Lion Brewery on the South Bank has been re-erected in York Road, at the foot of the approach to Waterloo Station. Here he stands as proudly as when he overlooked the river, but now the unfamiliar outline of the Skylon meets his gaze. On the left is the arched roof of the Land of Britain Pavilion, which the conscientious visitor,

anxious to follow the story told by the Exhibition in its proper order, should visit first. Here is the story of the origins of the land seen through the eyes of British geologists. This Pavilion has been designed by Misha Black who, with Alexander Gibson, designed the two-storey Regatta Restaurant overlooking the river alongside the new Bailey Bridge.

*Photograph specially taken for "The Illustrated London News" by G. F. Allen.*





### INSIDE THE GREAT DOME OF DISCOVERY: WHERE THE STORY OF BRITAIN'S CONQUEST

Apart from the Royal Festival Hall, the Dome of Discovery is the most impressive single feature on the Festival site and it dominates the centre of the Upstream Section. It is a huge, shallow aluminium dome—the largest in the world—with a diameter of 365 ft. This diameter is at its greatest at the eaves, which are 45 ft. from the ground; and the aluminium walls below these eaves slope fairly sharply inwards, so that externally there is a most impressive overhang, while internally this slope is used to carry three galleries at varying

heights, which much increase the floor-space and diversify the scene. These galleries are linked with the floor by means of several stairs and an escalator. From all points, as in our Artist's drawing, the three dominant features are the huge 74-in. telescope, the totem-pole, and the model of the stern of Captain Cook's ship *Endeavour*. The great telescope—one of the six largest in the world—has been made by Sir Howard Grubb Parsons and Co. for the Australian Commonwealth Observatory at Mount Stromlo, near Canberra, and it has been

DRAWN FOR "THE ILLUSTRATED LONDON NEWS"



### OF THE PHYSICAL WORLD THROUGH HER EXPLORERS AND SCIENTISTS IS VIVIDLY RETOLD.

lent to the Festival, before delivery, by the Commonwealth Government of Australia. The governing theme of the Dome is British achievement in discovery and exploration; and it falls into a number of sections: the Land—exploration, survey, the control of water, agriculture, pest control and the like; the Earth—the secrets which lie within it and the discoveries of archaeology and mineralogy; Polar discovery, a section in which living displays by "huskies" are a popular feature; the Sea and the discoveries made on its surface and in

its depths; the Sky and meteorological and ionosphere research and radio; Outer Space and all the aspects of astronomy; the Living World and the triumphs of the biologists and zoologists; and the Physical World, with all the discoveries made in chemistry, physics and nuclear physics, a model atomic pile epitomising the last. In fact, such is British achievement in all these spheres, that the Dome, while telling of this achievement, is in effect re-creating the history of Man's conquest of the material world.

BY OUR SPECIAL ARTIST, BRYAN DE GRINEAU.





WHERE THE SUN ALWAYS SHINES AT THE EXHIBITION: THE SUN AND MOON WEATHER-VANE OVER THE COUNTRY PAVILION.

The Country Pavilion is entered by way of the "Land of Britain" Section and the "Natural Scene" Section. The former gives a vivid picture of how the British Isles were formed, the origins of their natural wealth and their varied landscape; while the "Natural Scene" Section illustrates how the wild life of Britain varies from one area to another, the interdependence of animals and plants, and how man has modified the landscape. The visitor then enters the

section concerned with rural life and agriculture, particularly present-day utilisation of the land and the breeding of plants and animals. The parts played by scientific research and mechanisation in British agriculture are also given the emphasis they merit. Our photograph shows the sun and moon weather-vane on the Pavilion, which is a Dutch-barn type of building placed in a garden setting. It was designed by Brian O'Rorke, A.R.A.

*Photograph specially taken for "The Illustrated London News" by Chris Ware.*





ONE OF THE DISPLAYS ON THE SOUTH BANK IN WHICH THE ROYAL FAMILY SHOWED SPECIAL INTEREST: RAILWAY LOCOMOTIVES OUTSIDE THE TRANSPORT PAVILION BEING INSPECTED BY THE KING AND QUEEN, QUEEN MARY (IN WHEELED CHAIR), AND OTHER MEMBERS OF THE ROYAL FAMILY.



MAKING THEIR INFORMAL NINETY-MINUTE TOUR OF THE SOUTH BANK EXHIBITION: THE KING AND QUEEN, ESCORTED BY MR. GERALD BARRY AND FOLLOWED BY MR. HERBERT MORRISON, QUEEN MARY, AND OTHER MEMBERS OF THE ROYAL FAMILY, NEAR THE DOME OF DISCOVERY.

#### AN INFORMAL AND DELIGHTFUL OCCASION: THE ROYAL FAMILY'S TOUR OF THE SOUTH BANK EXHIBITION.

On May 4, the King and Queen, accompanied by members of the Royal family, members of the Government and Exhibition officials, toured the various pavilions of the South Bank Exhibition. The visit, which was delightfully informal, lasted for ninety minutes, and was only marred by the weather, which was grey and showery. The tour began at the Dome of

Discovery, where the King and Queen and Princess Margaret were joined by other members of the Royal family, among whom were Queen Mary, Princess Elizabeth and the Duke of Edinburgh, the Duke and Duchess of Gloucester, with Prince William and Prince Richard, the Princess Royal, and the Duchess of Kent, with Princess Alexandra and Prince Michael.





PRINCESS ELIZABETH AND THE DUKE OF EDINBURGH ARRIVING AT THE EXHIBITION ON THE SOUTH BANK, WHICH THEY VISITED WITH THE KING AND QUEEN.



PRINCESS MARGARET ARRIVES AT THE EXHIBITION AND MEETS ONE OF THE OFFICIALS. IN THE CENTRE CAN BE SEEN MR. GERALD BARRY, DIRECTOR-GENERAL OF THE FESTIVAL OF BRITAIN.

#### THE ROYAL VISIT TO THE SOUTH BANK EXHIBITION: INCIDENTS AND PERSONALITIES OF THEIR MAJESTIES'

The Royal visit to the Festival site on the South Bank on May 4 opened in the Fairway, the large open space between the Dome of Discovery and the Transport Pavilion, where stood the invited guests for the National Anthem as the King and Queen arrived. The Royal party then went to the Dome of Discovery and



IN THE TRANSPORT PAVILION, WHERE HIS MAJESTY WAS ESPECIALLY INTERESTED IN THE LOCOMOTIVES: THE KING AND QUEEN, WITH MR. ATTLEE (RIGHT CENTRE).



THE DUCHESS OF GLOUCESTER ARRIVING FOR THE ROYAL VISIT, WITH HER TWO SONS (LEFT) PRINCE WILLIAM AND (RIGHT) PRINCE RICHARD, WHO THOROUGHLY ENJOYED THEIR VISIT.

ascended the escalator to the solar system gallery. The King then went to the river terrace beside the Skylon, and inspected a detachment of the 36th Army Engineer Regiment, Royal Engineers, who had built the Bailey footbridge across the river. After examining the Skylon, which particularly interested the young



ON THE RIVER TERRACE: QUEEN MARY AND QUEEN ELIZABETH WITH PRINCE WILLIAM OF GLOUCESTER. THE DUKE OF GLOUCESTER CAN BE SEEN IN THE BACKGROUND.



THE KING AND QUEEN SHAKE HANDS WITH, RESPECTIVELY, MR. CHURCHILL AND MR. ATTLEE. BEHIND MR. CHURCHILL CAN BE SEEN THE FOREIGN MINISTER, MR. HERBERT MORTON.

#### FIRST INFORMAL TOUR OF THE PRINCIPAL BUILDINGS AND FEATURES OF THE FESTIVAL ON MAY 4.

Princes, the Royal party then went to the Transport Pavilion, where the King showed great interest in the locomotives. After this they went through the arch of Hungerford Bridge, where their first call was at the Lion and Unicorn Pavilion. This is the pavilion which aims to provide an epitome of the English character.



A ROYAL GREETING IN THE FESTIVAL FAIRWAY: PRINCESS MARGARET AND QUEEN MARY EMBRACE, WHILE THE KING AND QUEEN SMILE IN THE FOREGROUND.



THE DUCHESS OF KENT, PHOTOGRAPHED DURING HER VISIT TO THE EXHIBITION. BEHIND HER IS HER NIECE, PRINCESS ELIZABETH OF YUGOSLAVIA.

Here Queen Mary, who had been walking, had the use of a wheeled chair inside the Pavilion. They then passed through the Television courtyard and the last section visited was that devoted to Homes and Gardens, after which the Royal cars drove away from the forecourt enclosure of the Festival Hall.



# THE FIRST GREAT EXHIBITION.

An Appreciation by SIR JOHN SQUIRE.



"THE STORY OF EXHIBITIONS";

By Kenneth W. Luckhurst.

"THE GREAT EXHIBITION 1851";

By Yvonne French.

"TO-MORROW," wrote Macaulay, on October 14, 1851, "I shall go to the final ceremony, and try to hear the Bishop of London's Thanksgiving, in which I shall cordially join. This will long be remembered as a singularly happy year of peace, plenty, good feeling, innocent pleasure, national glory of the best and purest sort." And So Said All

MR. K. W. LUCKHURST, THE AUTHOR OF "THE STORY OF EXHIBITIONS," ONE OF THE BOOKS REVIEWED ON THIS PAGE. Mr. Luckhurst, who was born in 1904, has been Secretary of the Royal Society of Arts since 1937. Educated at the City of London School and Emmanuel College, Cambridge, he was a lecturer at the University of Edinburgh from 1928-35, and Assistant Secretary, Royal Society of Arts, 1935-37.

of Them, And So Said All of Them; For They were Jolly Good Fellows, For They were Jolly Good Fellows: Lucky Fellows, Peaceful Fellows, Prosperous Fellows, Progressive Fellows, Imperial Fellows, and Fellows inaugurating an Era of International Trade so vigorous that nobody would have time for International Wars. And, so far at least as this country was concerned, they were in a large measure right: the Great Exhibition signalled the opening of an unexampled half-century of power, prestige and prosperity for Britain, a period uninterrupted by major wars, and one in which the fruits of the Industrial Revolution were gathered in abundance while a steady effort was made to repair the social ravages of its devastating onset. And the understandable complacency with which the world at large was regarded extended to the Exhibition itself. It had been a resounding success. It had even made a large profit, which is still in the hands of Commissioners of the Exhibition, and the income of which, after lavish public outlays, still provides many scholarships for research students. "Former Scholars," says Mr. Gibbs-Smith, in his finely illustrated commemorative album, "include seventy-six Fellows of the Royal Society (including two of the Society's Presidents) and seven Nobel Laureates. It was as an 1851 Scholar that the late Lord Rutherford came from New Zealand to Cambridge to start on his remarkable career."

That last statement makes the Great Exhibition largely responsible for the Atom Bomb: knowledge of which fact would certainly have moderated Lord Macaulay's transports. Any hint of it would have merely confirmed the views of the almost apoplectic men who opposed the Exhibition from the start. The opposition was as extravagant as it was bitter, as is recorded in the three volumes listed below: had it not been for the tact, vision, patience and energy of the Prince Consort and the enthusiasm of Mr. (later Sir Henry) Cole the whole project might have dwindled into nothingness, so lethargic was the public at first and so caustic the opposition. "The two men," says Miss French, in a volume which is enchanting reading, but at the same time, in regard to order and documentation, would do credit to an academic historian, "had complementary talents. If the Prince's guidance was inspiring, it was frequently out of reach, drifting in a stratosphere of philosophic theory. It was Cole's vivid imagination and tremendous drive that converted theory into actual fact. Without Prince Albert, as many supposed, the whole machinery of the Exhibition would have come apart and fallen to pieces. Without Cole, it would have stopped altogether. The Prince provided the spark; Cole was the motor." I had better not extend that metaphor too far or I shall find myself involved in saying that the spark and the motor were joint drivers of the car. The drivers certainly had to face a road full of terrors: like Lesbia's sparrow, they were doomed to go "*per iter tenebrososum*." Dreadful warnings greeted them at every one of the countless turns: "Danger: Precipices," "Impassable Swamps," "Lions in the Path"—though the warning "Major Bear, Left" may not have been prominent. The fiercest opponent in the House of Commons (Brougham in the Lords had termed the projected building a tubercle in one of London's lungs) was "Colonel Charles de Laet Waldo Sibthorp, a truculent figure with a fierce little beard and an accusing spy-glass."

The Colonel, with *The Times* as a powerful ally (which ironically speculated as to whether "a huge conservatory of glass and metal, or a mighty and substantial warehouse of mason's work is to be erected in our Park") never ceased in his attacks. He began by demanding a census of trees to be cut down, and he culminated with dire prophecies of degradation. In a debate on the address "He advised the House to go down to the City and find out what was thought there of Free Trade, and of that fraud upon the public called a 'Glass House'—the 'Crystal Palace'—that accursed building erected to encourage the foreigner at the expense of the already grievously distressed English artisan. Would to God—he had often wished it—that a heavy hailstorm or a visitation of lightning would put a stop to the further progress of that work! Their property, their wives and families would be at the mercy of pickpockets and whoremongers from every part of the earth. Oh, it would be a beautiful sight! There was a charming building, and there would be the most entertaining recreation provided." On the very eve of the Exhibition the Colonel was still on the warpath. He told a Drury Lane meeting that the Exhibition resulted from a combination of foreigners to rob them of their rights and freedom: "They would have all their food robbed; they would have a pie-bald generation, half-black and half-white, but he could assure them that his arm at least would be raised to prevent such a violation. . . . They might look for assassination, for being stabbed in the dark, but careless of that, he was determined to pursue an even and straightforward course, and he would say that



MISS Y. FRENCH, THE AUTHOR OF "THE GREAT EXHIBITION 1851," ONE OF THE BOOKS REVIEWED ON THIS PAGE.

Miss Yvonne French was born in England but is of Irish descent. In 1934 her book of sonnets, "The Amazons," was published, and she has since written various books dealing with nineteenth-century historical or literary subjects. Her book on "Ouida" attracted considerable attention before the war; she has since contributed the volume, "Mrs. Gaskell," in the "English Novelists" Series.

"THE GREAT EXHIBITION OF 1851: A COMMEMORATIVE ALBUM"; Compiled

By C. H. Gibbs-Smith.

the dearest wish of his heart was that that confounded building called the Crystal Palace might be dashed to pieces."

Antagonism was not confined to England: the propaganda abroad seems to have suggested that the lives of Royal visitors would be in danger; rather as though the present Blackpoolery which has been thrust on Battersea Park, the most

beautiful park in London, should be accused of harbouring a nest of Communists. The Prince Consort received a timorous letter from the King of Prussia and he answered it in terms as outspoken as could have been used (and J. B. would, in such a context, have suppressed his own reservations about the commercial and artistic jamboree) by an exasperated John Bull himself: "The rumour that the Court has been forced to make up its mind to desert London during the Exhibition is one of those many inventions concocted by the enemies of an artistic and cultural venture, and of all progress in civilisation, to frighten the public."

"From the very start they have shown remarkable persistence and ingenuity. Mathematicians have calculated that the Crystal Palace will blow down in the first strong gale, Engineers that the galleries would crash in and destroy the visitors; Political Economists have prophesied a scarcity of food in London owing to the vast concourse of people; Doctors that owing to so many races coming into contact with each other the Black Death of the Middle Ages would make its appearance as it did after the Crusades; Moralists that England would be infected by all the scourges of the civilised and uncivilised world; Theologians that this second Tower of Babel would draw upon it the vengeance of an offended God."

At this point the poor, admirable, overworked, hard-beset Prince, having raised his tired, astonished eyebrows long enough, suddenly lowered them and introduced a little acid. "I can," he said to his despotic but quaking kindred, "give no guarantee against these perils, nor am I in a position to assume responsibility for the possibly menaced lives of your Royal relatives. But I can promise that the protection from which Victoria and I benefit will extend to their persons—for I presume we also are on the list of victims."

Courage, the courage of individuals, won through: nobody was assassinated; the criminally inclined seem to have been too busy gaping at the exhibits to commit crimes—for the statistics of crime actually improved; foreign trade was certainly promoted, though the rest of the world continued to agree with Colonel Sibthorp about the drawbacks of Free Trade; and Hyde Park was relieved of the incubus of the "monstrous greenhouse," which was re-assembled elsewhere in a different, and less impressive shape. As to the "cultural" effects of the Exhibition to which the Prince Consort (a musician and a connoisseur of the Primitives) attached so much importance, that is another matter. The Crystal Palace itself was, after its packing-case outlines had been redeemed by a vaulted transept, rather a fine thing: those who think that you can't go far wrong with a greenhouse may be commended to pictures of later Crystal Palaces on both sides of the Atlantic. But it was a much better thing than most of its contents. The raw materials were doubtless all right; and much of the machinery, though some of the inventions might have commended themselves to Dr. Strabismus, whom I believe to be a Dutchman—at least, if he isn't, I am. But the furniture, the glass, the metalwork, the china, "the objects of *bijouterie* and *virtu*": what a calamitous assembly! How far the villainous fashions in design, the outrageous taste, the misplaced labour of craftsmanship, the lack of all sense of form, colour and proportion, the assumption of bogus sentiment which stamped all the arts, including architecture, from 1851 onwards, were actually promoted by the Great

Exhibition I do not know: the Exhibition may have merely been a shop-window for what was going to be produced anyhow. But, among all the articles reproduced in these books there is hardly one of which I covet the possession. To keep intact, I mean: quite a lot of them would come in very useful if melted down.

However, the Exhibition was a landmark; it began an epoch of such things; they are still with us, but not on the old grand scale. All the three books before me are good reading and full of delightful pictures: that many of the pictures are found in two, or all three, of the volumes is to be expected: also that the authors, like all recorders of our modern social history, have had free recourse to the pages of *The Illustrated London News*. Two of the volumes deal exclusively with 1851. That of Mr. Luckhurst covers the history of all exhibitions, including one-man picture-shows! That is only right as the book comes from the Secretary of the Royal Society of Arts. For that Society, ancient and still flourishing, though never strutting in the foreground with panache, was, in a way, the *fons et origo* of the Great Exhibition as it was of the Royal Academy.

I am left with a desire that one of our habitual biographers should apply himself to the life and speeches of Colonel Sibthorp. There must be a good deal from him, on all sorts of themes, in the pages of Hansard; there might even linger legends of him in Lincolnshire, where he led his militia.

Novels are reviewed by K. John, and other books by E. D. O'Brien, on page 776 of this issue.



THE PUBLIC FLOCKS TO HYDE PARK: THE SCENE OUTSIDE THE MAIN ENTRANCE ON ONE OF THE SHILLING DAYS.



AT THE GREAT EXHIBITION: THE SCENE INSIDE THE MAIN ENTRANCE, IN THE SOUTH TRANSEPT, ON ONE OF THE FIVE-SHILLING DAYS. Engravings reproduced in "The Great Exhibition of 1851: A Commemorative Album," and originally published in "The Illustrated London News" of July 19, 1851.

\* "The Great Exhibition 1851." By Yvonne French. Illustrated. (Harvill; 28s.)

"The Story of Exhibitions." By Kenneth W. Luckhurst. Illustrated. (The Studio; 30s.)

"The Great Exhibition of 1851: A Commemorative Album." Compiled by C. H. Gibbs-Smith. Victoria and Albert Museum. Illustrated. (H.M. Stationery Office; 6s.)





ALL THE FUN OF THE FAIR IN BATTERSEA PARK: AN ARTIST'S IMPRESSION OF THE FESTIVAL PLEASURE GARDENS, WHERE THOUSANDS OF PEOPLE WILL SPEND MANY ENJOYABLE HOURS THIS SUMMER.

The lighter side of the Festival of Britain Exhibition, the Festival Pleasure Gardens in Battersea Park, provides entertainment, refreshment and relaxation to suit everybody. There are open-air cafés and restaurants under centuries-old elms by the river, a 6½-acre amusement park, a children's zoo, dancing, illuminations and fireworks. The Pleasure Gardens can be reached direct by river launches from the South Bank Exhibition. In the foreground of our picture—shaped like a white crescent—is a large

café; on the right, running for nearly 500 yards along the south side of the gardens, is the Emmett Miniature Railway. Immediately behind the Crescent Restaurant is the Main Vista, with its pavilions and arcades, towers and pagodas, terraces and gardens, lakes and fountains. The dancing pavilion, with its gay striped canopy, overlooks a green lawn. In the distance the boating lake can be seen. The Open Air Theatre (centre, left) is to be maintained by the L.C.C. as a permanent feature after the Festival.

*Drawn for "The Illustrated London News" by our Special Artist, Bryan de Grineau.*





THE HEART OF THE FESTIVAL OF BRITAIN: A "HELICOPTER'S-EYE" VIEW OF THE EXHIBITION SITE, SHOWING THE LAY-OUT AND ALL THE CHIEF PAVILIONS.

1. Waterloo Bridge, leading to Waterlool Road.
2. Thameside Restaurant.
3. Harbour Bar.
4. Health Pavilion and Crystal Tower.
5. Entrance.
6. Courtyard.
7. Administration Buildings and Staff Canteen.
8. Decorative Screen.
9. Red Lion.
10. 10A and 10B, Homes and Gardens Pavilions.
11. Courtyard.
12. Shot Tower, Lighthouse, and Radar Screen.
13. Lovers.
14. 1881 Centenary Pavilion.
15. Sport Pavilion.
16. Yacht.
17. Rodney Pier.
18. A.S.L. Lidoat.
19. Seaside.
20. Platform.
21. Royal Festival Hall.
22. The Unicorn Café.
23. Lion and Unicorn Pavilion.
24. Flower Gardens.
25. Television Pavilion.
26. Telecinema.
27. Locomotives and Tourist Café below.
28. The People of Britain Pavilion.
- 29 and 32A. Wigwags.
30. Pool.
- 31 and 32. Transport Pavilions.
33. The Skyline.
34. Regatta Restaurant and Submarine Gate.
35. Hungerford Railway Bridge.
36. Bailey Footbridge.
37. Fountains.
38. Locomotive.
39. Murals.
40. Sculpture.
41. Sea and Ships Pavilions.
42. Dome of Discovery.
43. Mural, King Neptune.
44. Gateway.
45. Nelson Pier.
46. Citywide Bar.
47. Power and Production Pavilions.
48. County Hall.
49. Minarets of the Island Pavilion.
50. Administration Block, Car Parks, etc.
51. Chicheley Street Entrance.
52. Decorative Screen.
53. Information and Post Office.
54. Fairway Café.
55. The Natural Scene Pavilion.
56. The Land of Britain Pavilion.
57. Station Gate, Excavator Hall (for Underground below).
58. Police and First Aid.
59. York Road.
60. Waterlool Railway Station.

DRAWN FOR "THE ILLUSTRATED LONDON NEWS" BY OUR SPECIAL ARTIST, G. H. DAVIS.

THIS gay and vivid panorama of the South Bank Festival as it is to-day is viewed as it were from a helicopter hovering above New Scotland Yard; and it shows the location of all the major features and pavilions, the external approaches and the various courtyards and restaurants. The site is divided physically by Hungerford Bridge; and on the upstream or nearer side of this the exhibits tell the story of the Land of Britain; while the downstream section is concerned with the British People themselves. The total area of the site is about 27 acres, and it will eventually be cleared, with the exception of the Royal Festival Hall and the new river wall. This wall, incidentally, has been the means of reclaiming about 41 acres from the Thames, and will enable the future construction of an embankment walk with trees and gardens, a frontage worthy of the Victoria Embankment which faces it across the water, and of the new quarter which will grow behind it, with the Festival Hall, the National Theatre, and all the other features of a new section of Central London, as yet unborn.





THE CENTRE-PIECE OF THE FESTIVAL OF BRITAIN BY NIGHT: THE GLOWING VISTA OF THE SOUTH BANK EXHIBITION SEEN REFLECTED IN THE WATER OF THE THAMES.

A beacon of light piercing upwards into the sky beckons visitors from far and near to the great Festival of Britain Exhibition on the South Bank of the Thames. This beacon—known as the Skylon—is illuminated internally by a series of lamps grouped in clusters of three at frequent intervals round a central steel tube. Burnished aluminium cones reflect the light on to external reflectors. How very different will be the London scene by night this Festival summer when compared with the long nights of

darkness that have preceded it. Our Artist's impression of the scene shows the converted Shot Tower (left), the new Concert Hall (the only permanent building on the South Bank site) and the Dome of Discovery. The latest techniques of illumination, internal and external, have been used. The plan for a radar telescope in the Shot Tower to send signals to and from the moon had to be changed because of defence requirements, and instead it was arranged to receive and record signals from the stars.

*Drawn for "The Illustrated London News" by our Special Artist, Bryan de Grineau.*



SINCE last June the war in Korea has constantly, sometimes for several weeks on end, been the subject of my articles. It has, by reason of the dismissal of General MacArthur, and the Chinese offensive, returned to the prominence from which it had for a short time receded. They are not in any way connected in causation, the offensive having been manifestly in active preparation for several weeks before President Truman's announcement. There exist, however—or so it seems to me—links between them in the field of ideas. Some thought of General MacArthur as an obstacle to peace, but his removal was followed by the greatest and most fanatically-inspired effort yet put forth by the Chinese armies in Korea. Again, General MacArthur disbelieved in the prospects of peace by negotiation unless the Chinese were dealt heavier blows than it is possible to deal them within the limits of the Korean peninsula. The latest offensive, prepared deliberately and with a great effort which included the complete relief of one army by another, furnishes a measure of support to his case. There has, as I write, been no sign that the Chinese are contemplating a composition. Only complete exhaustion after a very heavy defeat could bring that closer.

I have pointed out before this how fatally easy it is to make probabilities out of vague hopes in this matter. The very fact that the United Nations are obviously inclined to accept an only moderately favourable peace in Korea is likely to stiffen the enemy in his determination. The differences of opinion which have been openly displayed and which have actually led to public recriminations cannot have the effect of inclining him towards compromise. It became clear last winter when affairs in Korea were at their worst that Britain would be prepared to agree to a less favourable conclusion of the war than the United States. This issue was forgotten as soon as General Ridgway's masterly tactics had altered the structure of the campaign, and, it appeared, banished the danger that the United Nations would be driven back into the Pusan position. If, however, the present Chinese offensive were to prove highly successful, it cannot be doubted that it would reappear. And as things are it seems that the dismissal of General MacArthur is regarded in Communist circles rather as evidence of dissatisfaction that he did not drive the Chinese out of Korea than of a desire to prevent the extension of hostilities against China. The Chinese think they have scored a point.

This time there was never any doubt that the Chinese intended to strike again with all their might. The only question was how soon the blow would fall. General MacArthur apparently considered that the enemy would not be ready for another two or three weeks. Their organisation is clumsy and primitive and they are short of transport, with the consequence that the large-scale relief of tired troops by fresh, the establishment of dumps of food and munitions, and the other measures necessary even for an army using only the barest necessities, take time and pains. Their preparations were, moreover, continuously interfered with by attack from the air. It is thus to their credit that they have made ready sooner than their opponents had expected. Yet there was no surprise. The offensive was launched much in the manner that had become familiar and with its main weight in the centre, as anticipated. Once again it began in darkness. Once again one of the lightly-armed South Korean divisions was selected as the victim and broken up.

However, it is one thing to know that a blow is about to be dealt and another to face it. The assault, supported by a greater weight of artillery than on previous occasions but by little or no armour, was extremely violent. The tactics of the Chinese Communists bear a close resemblance to those of the Japanese: rapid exploitation of every hole or cranny into which the attack can penetrate, bold and rapid marching by night, making for the enemy's communications without concern for their own, blocking them in rear of units already heavily engaged in front, laying ambushes in defiles, always surging forward on the initiative of the most junior leaders. These tactics are particularly deadly on fronts where the numbers of the opposing troops are small by comparison with the extent of ground, so that gaps always exist even where they are not opened by force. The differences, all in favour of the Japanese, are that, despite its liking for guerilla tactics, the better-armed Japanese army could fight equally well a battle of masses in the open; that the individual Japanese soldier was even more formidable than the Chinese; and that the Japanese were masters of the unrelenting and endless pursuit—when they meant business, nothing but extermination would stop them in their tracks.

National mentality notoriously affects tactics. The Japanese employs his wiles only in the formation

## A WINDOW ON THE WORLD. SPRING OFFENSIVE IN KOREA.

By CYRIL FALLS,

*Chichele Professor of the History of War, Oxford.*

of the plan; thenceforth he keeps to it rigidly. When accidents supervene or the enemy's resistance proves surprisingly strong, he strives above all to maintain the programme and to bash down the unexpected obstacles by brute force. On occasion in the last war this led to the ruin and destruction of the Japanese forces involved. The Chinese doctrine is perhaps more logical, but has never proved so dangerous to the opponent. It is that when things go wrong the best course is to cut losses, break off contact as soon as possible, and await another opportunity. It would



AT AN EARLY STAGE OF THE COMMUNIST OFFENSIVE IN KOREA: UNITED NATIONS TROOPS AND VEHICLES CROSSING THE HANTAN RIVER AND HEADING SOUTH TOWARDS SEOUL. The Communist offensive in Korea opened on April 22 along a 100-mile front and met with early success. Our photograph shows U.N. troops pulling back towards Seoul over a bridge which was shortly afterwards blown up to delay the Chinese forces.



ON THE WESTERN FRONT IN KOREA: WEARY U.N. TROOPS CROWDED ON VEHICLES DURING THE RETREAT. ON THE RIGHT REFUGEES CAN BE SEEN RESTING ON THE RIVER-BANK.

appear that Communism has exercised a certain influence upon Chinese tactics and introduced a conception of absolute warfare and of the supreme importance of victory in battle foreign to the character of the Chinese soldier as displayed in his thousands of years of recorded history. Yet a good deal of the old doctrine seems to have remained. Allied with the shortage of transport which has hampered the Chinese in the Korean war, it has led to the abrupt breaking-off of apparently promising offensives in face of minor rebuffs which would have had no effect upon the determination to persist of a Japanese or even of a European army. The Chinese offensives and their phases have all been brief.

When the last offensive was launched during the night of April 22, it appeared to me that it would probably follow the lines which have become conventional. It did to some extent, in so far as the pressure in the centre, where the main attack had been launched, slackened about the third day and then ceased altogether, while full pressure on the western side

of the peninsula was maintained only for a week. Yet there were new features which differentiated this operation from those which had preceded it and which made it possible that the familiar pattern would not be repeated. The Chinese were known to have available far greater quantities of mechanical transport than before. The numbers observed, some 3000 having been the maximum for

a day, were not great by the standard of the needs of a European army, but Chinese needs are smaller and do not include the "luxury" transport represented by mobile libraries, canteens, laundries, and the like. We therefore had to take into account the contingency that a new impulsion would be given to this offensive, that the enemy would at last master the difficulty of keeping it rolling on for a considerable period, or at all events that he would be able to reduce the duration of pauses.

None the less, I felt myself surveying the situation with considerable optimism. The Eighth Army was clearly a very much more formidable fighting force than when it had last suffered defeat. It was known to have been reinforced in artillery. The depth of the retreat on the left flank considered necessary seemed regrettable, not because the ground abandoned had any particular value, but because again and again we have witnessed how depressing aggressive action is to Asiatic irregulars or semi-irregulars and how their spirits leap up when their foe carries out even a minor retreat, rendering them more formidable. The great Russian soldier Skobolev spoke of the vital need to "impose upon their imagination." However, the pause which has always speedily followed the tremendous Chinese onrush came only a day or two later than usual. By May 1, their forces on the western side of the peninsula and north of Seoul, withdrew out of range of the Eighth Army's artillery. By that date contact, except at a few points with small hostile units, had been lost all along the front and patrols were seeking the enemy in vain. It was clear that a phase had ended in typical style.

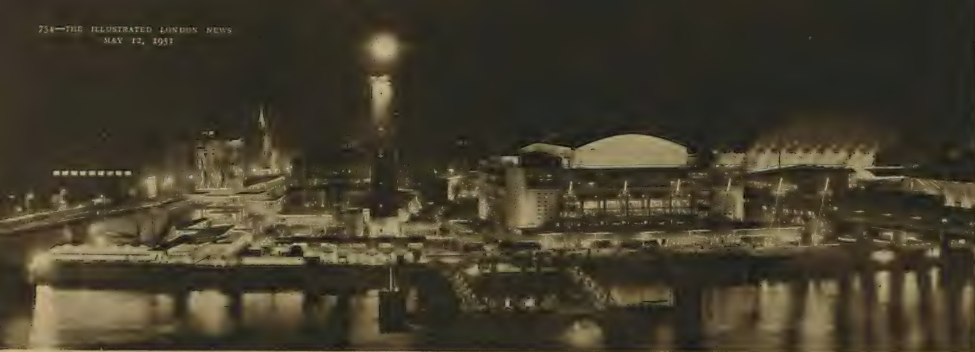
It was equally clear that the Chinese intended to renew the offensive as soon as they could, and that its defeat might prove a most troublesome and costly business. Yet this episode reinforced my optimism and confirmed an impression towards which I had long been moving, if indeed it had not been at the back of my mind since the day of the Chinese intervention. These Chinese armies are capable of inflicting terrible losses on units or even formations which have to meet their shock. The casualties of the 1st Battalion of the Gloucestershire Regiment in its heroic struggle against enormous odds have brought home to the British public how deadly their first onset may be, and, apart from such incidents, the casualty rate is steadily maintained week by week at all too high a figure. Yet it is my impression that if leadership and martial spirit are maintained in the Eighth Army, then that force stands in virtually no danger of a crushing defeat at the hands of the Chinese. It is hard to conceive of their putting forth a greater effort than they have hitherto achieved, and that being so, I can see no reason why they should prove more successful. After being balked in the west they have, as I write, apparently decided to transfer their weight to the centre once again, but I hope, and believe, they will achieve no decision there. If

I desired to create or maintain a safe but colourless reputation as a prophet, I might write more cautiously, but this consideration does not affect me.

Unfortunately, another tactical victory in the conditions in which this campaign is being conducted may not appreciably improve the prospect of bringing it to a victorious conclusion. The Chinese losses must have been enormous, but the enemy has not undergone the experience of being overrun, which would clinch the business. Whether such a result can be reached under the handicaps imposed upon the United

Nations remains to be seen. On that score I am not very hopeful. I can, moreover, see certain dangers. I have written before now about the building up of the enemy's strength in the air. This is still going on. There seems little danger of its leading to mastery of the air, but it may make the conflict stiffer and the task harder. Then there has been some talk of nuclei of something in the nature of "international brigades" being formed in Manchuria. If they should appear the repercussions would be serious, though in the long run probably unhappy for the Chinese. Otherwise, I do not consider that the Eighth Army stands in heavy peril, though I cannot at the moment discern any prospect much brighter than stalemate. It is not easy to judge how severely the Chinese armies have suffered or the effect of their losses upon the Communist Government; but I do not as yet see grounds for the hope that their undoubtedly vast losses have put the former in such a position as to be unable to continue the struggle or induced the latter to abandon their aggressive aims.





THE PANORAMA OF THE ILLUMINATED SOUTH BANK AND WESTMINSTER: WATERLOO BRIDGE SKYLON (L. AND R.), THE HIGHEST POINTS, AND THE FESTIVAL HALL (LEFT CENTRE). BRIDGE; THE COUNTY HALL IS RIGHT CENTRE FACING BIG



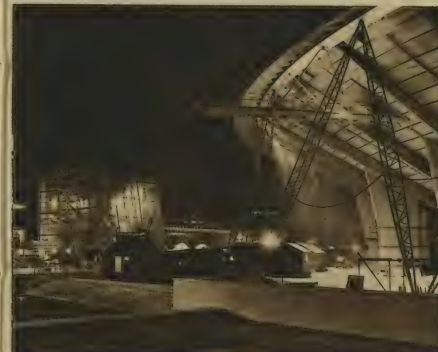
(EXTREME LEFT), WITH THE CRYSTAL TOWER (BACKGROUND), THE SHOT TOWER AND THE DOME OF DISCOVERY RISES ABOVE HUNGERFORD BRIDGE AND THE DECORATED BAILEY BRIDGE; THE HOUSES OF PARLIAMENT (EXTREME RIGHT).



FLANKED BY THE OLD SHOT TOWER (LEFT): THE ROYAL FESTIVAL HALL, LONDON'S NEW MUSIC CENTRE, THE ONLY PERMANENT BUILDING ON THE SOUTH BANK AND ONE OF ITS OUTSTANDING FEATURES, GLEAMING IN FLOODLIT GLORY.



BEHIND ILLUMINATIONS WHICH RECALL DIAMOND-SET SWORD-HILTS: THE FESTIVAL HALL RISING ABOVE THE SEASIDE SECTION, VIEWED FROM HUNGERFORD BRIDGE.



SHOWING ITS REMARKABLE ARCHITECTURAL FORM AS IT APPEARS DRAMATICALLY CLOTHED WITH LIGHT: A NIGHT VIEW OF THE DOME OF DISCOVERY.



OLD LONDON CLAD IN BEAUTY IN HONOUR OF THE FESTIVAL OF BRITAIN: ILLUMINATED DOME OF ST. PAUL'S CATHEDRAL IS IN THE BACKGROUND (RIGHT) AND



SHIPS ON THE THAMES, WITH THE EMBANKMENT LIGHTS GLEAMING. THE FLOODLIT ST. BRIDE'S CHURCH STEEPLE SHINES IN THE DARK SKY (LEFT CENTRE).



THE SKYLON AND THE TRANSPORT PAVILION DOUBLED BY REFLECTION IN ORNAMENTAL WATER: WHILE A PIECE OF MODERN SCULPTURE DOMINATES THE FOREGROUND: A VIEW ON THE ILLUMINATED SOUTH BANK.

(Continued.) The illuminations facing it on the Hagges on the river front take the graceful form of glittering diamond-encrusted sword-hilts. The Skylon and the old Shot Tower are the two highest points in the South Bank panorama, and the many bright pavilions and restaurants give the effect of a *paes* design of diamonds. The fluttering and twinkling illuminated decorations of the Bailey bridge, by Hungerford Bridge, link the banks of the Thames in a shimmering chain of light, and the jewel-like illuminations of the ships moored along the Embankment add to the fairy effect. The dome of St. Paul's dominates the view looking east, and buildings along the north side of the river are clad in light. No wonder that all London turns out when darkness falls and that the glittering panorama fascinates even the oldest inhabitant as greatly as it does the visitor from overseas.

LONDON'S NIGHTLY FESTIVAL BEAUTY: THE THAMES AS A RIVER OF LIGHT BETWEEN

FLOODLIT FAMILIAR BUILDINGS AND SOUTH BANK EXHIBITION PAVILIONS.



# FEATURES OF THE SOUTH BANK EXHIBITION: SOME OF THE EXHIBITS AND SCULPTURE.



THE AGRICULTURAL MACHINERY EXHIBIT IN THE COUNTRY PAVILION: A VIEW OF THE TRACKED AND WHEELED TRACTORS WHICH, WITH WHEELS SPINNING, ARE RAISED AND LOWERED ON JACKS.



FORMING AN ESSENTIAL PART OF THE EXHIBITION'S EXTERNAL DESIGN: SCULPTURE BY L. PERI ON THE NORTH WALL OF THE STATION GATE ENTRANCE, OFF YORK ROAD AND NEAR THE FAIRWAY.



WAITING TO SEE THE RUDDER MOVE ON A MODEL STERN SECTION OF A SHIP: VISITORS TO THE EXHIBITION IN THE SEA AND SHIPS PAVILION, WHICH FACES TOWARDS THE RIVER AND NELSON PIER.



NOT AN EMETT DESIGN BUT A FORERUNNER OF THE LOCOMOTIVES OF TO-DAY: AN EARLY RAILWAY ENGINE ATTRACTS VISITORS IN THE TRANSPORT PAVILION.



A PROMINENT EXHIBIT IN THE "LIVING WORLD" SECTION OF THE DOME OF DISCOVERY: A GIANT SLOTH, SHOWING THE SKELETAL STRUCTURE AND ITS APPEARANCE IN LIFE.



STUDYING THE WORKING OF THE HUMAN BRAIN: VISITORS TO THE EXHIBITION WITH A HUGE PLASTER HEAD CUT OUT TO SHOW THE NERVOUS SYSTEM.

The exhibits at the Festival of Britain South Bank Exhibition are designed to present a continuous story illustrating the theme of "The Land and the People of Britain." Visitors who do not follow the official route from pavilion to pavilion as set out in the guide book will miss the sequence of the narrative, but will find much to interest them in whichever pavilion they decide to enter.

A feature of the Exhibition is the modern sculpture and other works of art which form an essential part of the external design. They include works by Epstein, Henry Moore, Feliks Topolski and Siegfried Charoux, whose monumental group is illustrated on page 763. The model stern section of a ship shown above can be "steered" by any visitor who cares to take the wheel.





**CATERING FOR THE ENGLISHMAN'S INSTINCTIVE LOVE OF BOATS: CRAFT ON VIEW AT THE EXHIBITION.**

Much space in the South Bank Exhibition is rightly devoted to great British inventions in science and engineering, and our explorations and discoveries, but no national pageant would be complete without reference to games, which are dealt with in the Sport Pavilion, while in the Model Pool, miniature yachts and

hydroplanes are on view. The Boat Pool contains examples of the finest productions of British boat-builders, whose yards line our coasts and rivers. Among these are the punt, the sailing-dinghy, motor-boat and the rowing-boat. The bridge in the background is one of the ingenious architectural features of the Exhibition.

*Photograph specially taken for "The Illustrated London News" by G. F. Allen.*





LINKING THE TELECINEMA PAVILION TO THE ADMINISTRATIVE BLOCK: A SCREEN OF GAILY-COLOURED BALLS.

Entering the South Bank Exhibition by the Waterloo Bridge Gate, one sees on the left a two- and three-storey building constructed above the old Waterloo Bridge Road vaults, with balcony approaches gay with flowers and awnings. This houses workshops, stores and management services and first-aid posts. Linking this building with the Telecinema Pavilion is an openly-treated decorative screen of gaily-coloured balls which runs along the perimeter of the Exhibition

site. The Pavilions of the Exhibition are placed in a certain deliberate sequence on the ground, and the story begins with the past, continues with the present and ends with a preview of the continuing future. The theme is "The Land and the People." The Pavilions lying upstream from Hungerford Bridge tell the story of the Land of Britain and those downstream relate the story of the People of Britain. There are thirteen restaurants on the site.

*Photograph specially taken for "The Illustrated London News" by G. F. Allen.*





BRITISH TRAVEL BY AIR, ROAD, RAIL AND SEA ON EXHIBITION: THE GLEAMING FAÇADE OF THE TRANSPORT PAVILION.

The Transport Pavilion is in the Upstream Section of the South Bank Exhibition, near Hungerford Bridge, and behind the Regatta Restaurant, which in turn faces the Bailey Bridge leading from the Embankment Gate. The story of British transport by air, road, rail and sea is illustrated by numerous examples of locomotives, road vehicles, aircraft and ship equipment. The fullest use is made of working exhibits, including models of docks and airports. British advances

in telecommunications which have important applications for transport operating are prominently displayed. Designed by Messrs. Arcon, the Pavilion is a steel-frame building with an open ground-floor treatment, and includes three galleries at different heights. The extensive use of glazing adds to the lightness of the structure. The Pavilion is easily distinguished by the ship's steel lifeboat hanging from its façade and the giant locomotive beneath, built for Indian Railways.

*Photograph specially taken for "The Illustrated London News" by G. F. Allen.*





WHERE THE TALE OF BRITAIN'S SHIPPING IS TOLD AND FOUNTAINS SPOUT ALMOST, IT SEEMS, IN THE SHADOW OF BIG BEN.

One of the largest open spaces in the Exhibition lies in the centre of the Upstream Section and is bounded, roughly, by the river-front, the Bailey Bridge, the Dome of Discovery and the Sea and Ships Pavilion. At one side of this space the Skylon shoots into the air—two of its supporting pylons can be seen in the photograph—and at its foot, a long basin of diversified fountains spout in emulation

and their waters, returning, run over a long scalloped series of cascades. In the background can be seen the series of open constructions in which the story of shipping is vividly told; and the nearness of the tower of Big Ben emphasizes how much a part of the heart of London the South Bank site is and what magnificent prospects its fine curving river-front commands.

*Photograph specially taken for "The Illustrated London News" by G. F. Allen.*





THE FESTIVAL'S FINEST VIEWING-POINT: THE GLASS TOWER BY WATERLOO BRIDGE, WHOSE PLATFORMS COMMAND THE WHOLE SITE AND A GREAT PANORAMA OF LONDON.

This tower, which is simply a steel-and-glass framework, housing a lift, stairway and a series of platforms, forms part of the Waterloo Bridge entrance group, at the extreme downstream edge of the Festival site. The tower itself rises above a group of turnstiles and ramps linking the level of the bridge with that of the site; and

beneath the tower itself are the spaces devoted to the New Schools display. From the viewing platforms in the tower, magnificent panoramas of London and the Thames, upstream and downstream, can be seen, and a fine bird's-eye view of the Exhibition itself, with its dominant Dome, Festival Hall and Skylon.

*Photograph specially taken for "The Illustrated London News" by Chris Ware.*





ONE OF THE MANY LIVELY LIGHT ARCHITECTURAL FEATURES WHICH THE EXHIBITION HAS EVOLVED FOR ITS NEEDS :  
THE GAY CANVAS AND ALUMINIUM SCREEN WHICH FACES THE COUNTRY PAVILION.

This pleasing and ingenious screen runs between the Waterloo Station Gate and the Chicheley Street Gate; and it fulfils several purposes. It forms a wall or screen for a side of the Exhibition; it links two blocks as an architectural feature; and it contrives to form a very pleasant prospect for the Country Pavilion, while

cutting off the far-from-rural vision of Waterloo Station. It is a structure of tubular metal on which gaily-coloured canvas can be stretched, as it were, in three dimensions, thus converting a mere wall into a deep and variable surface, on which light, shade and colour constantly play.

*Photograph specially taken for "The Illustrated London News" by Chris Ware.*





**"THE ISLANDERS": THE COLOSSAL PIECE OF STATUARY WHICH FRONTS THE "SEA AND SHIPS" PAVILION AND GAZES ON THE HEART OF LONDON ACROSS THE THAMES.**

Throughout the whole Exhibition the maritime note is constantly sounded, and indeed, some of the liveliest and most vigorous architectural motifs draw their inspiration from ships and shipping and all the features which have developed from Britain's immense coastline. It is, perhaps, therefore fitting that the largest

and most dominating of the many pieces of sculpture with which the site is adorned should be this huge work by the Austrian, Siegfried Charoux, which stands on the River Walk and symbolises, though hardly portrays, the maritime families who have done so much to make Britain great.

*Photograph specially taken for "The Illustrated London News" by G. F. Allen.*





# SHOWING THE WORLD. THE STRENGTH AND IMAGINATION OF THE BRITISH PEOPLE: THE LION AND THE UNICORN PAVILION.

The Pavilion which shows some of the characteristic ideas which together make up the British attitude to life has been called "The Lion and the Unicorn," a title which serves to symbolise two of the main qualities of the national character: on the one hand, realism and strength, on the other fantasy, independence and imagination. In this section is illustrated the fight for religious and civil freedom, and for justice; the idea of Parliamentary government; the love of

sport and the home; the love of nature and travel; pride in craftsmanship and British eccentricity and humour. Two large effigies of a lion and a unicorn, made from sheaves of corn, stand at the entrance of the Pavilion. The two views of the interior of the Pavilion, on this page, show the doves of liberty, which are cleverly suspended from the arched timbered roof as though flying from their cage. This pavilion has been designed by R. Y. Goodden and R. D. Russell.

*Photographs specially taken for "The Illustrated London News" by Geoffrey Cory-Wright.*



PERSONALITIES AND EVENTS OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



DR. MUHAMMAD MOUSSADEK.

Confirmed in office as Prime Minister of Persia by a decree of the Shah on April 30. Dr. Mossadek, who is seventy-five and an advocate of oil nationalisation, rushed through the Persian Parliament a Bill to nationalise the Anglo-Iranian Oil Company. Mr. Morrison emphasised in the House of Commons on May 1 that his Majesty's Government "are still most anxious to settle this matter by negotiation."



MR. PETER GREENHAM, A.R.A.

Elected an Associate of the Royal Academy of Arts on April 27. Mr. Greenham is this year showing two paintings at Burlington House—"The Drawing Class" and "Study for a Portrait." Last year he also showed two works, a portrait of Miss Ann Hutchison and a painting "In the Bayswater Road." He was born in 1909, and studied at the Byam Shaw School, where he now teaches.



MR. ERIC KENNINGTON, A.R.A.

One of the three artists elected on April 27 as Associates of the Royal Academy. He is a sculptor and a painter, and was an Official War Artist in 1916-19 and in 1940-43. He is responsible for the British Memorial at Soissons, France, and those to the 24th Division in Battersea Park and to Thomas Hardy at Dorchester; and is the sculptor of the bronze head of T. E. Lawrence in St. Paul's.



LORD METHUEN, A.R.A.

Elected an Associate of the Royal Academy on April 27. Lord Methuen is the elder son of the late Field Marshal Lord Methuen, and served in both World Wars. He was Trustee of the National Gallery and Tate Gallery, 1938-45, and has held several one-man shows in London and is represented in the Tate and the Victoria and Albert Museum. He has exhibited at the R.A. for some years.



THE ROYAL ACADEMY DINNER AT BURLINGTON HOUSE ON MAY 2: THE SCENE DURING THE SPEECH BY THE GUEST OF HONOUR, MR. ATTLEE.

The Prime Minister, who returned to 10, Downing Street, on April 30, and resumed his official duties after his recent illness, was the guest of honour at the third post-war Royal Academy dinner at Burlington House on May 2. Sir Gerald Kelly, the President, Mr. Churchill and the other Royal Academicians, entertained a distinguished company who included the Archbishop of Canterbury, the Speaker, and many members of the Cabinet. Mr. Attlee, replied to the President's

toast of "His Majesty's Ministers," and the other speakers were Admiral the Earl of Cork and Orrery, who responded to the toast of "The Armed Forces of the Crown"; Mr. W. Somerset Maugham, who replied for "Literature"; Viscount Samuel, who spoke for the guests, and Sir Gerald Kelly and Mr. Churchill, who both replied for the Royal Academy. In our photograph Lord Cork may be distinguished to the left of Mr. Attlee, with Lord Jowitt beyond him.



KILLED IN ACTION IN KOREA: LIEUT.-COLONEL K. O. N. FOSTER, 1ST BN., THE ROYAL NORTHUMBERLAND FUSILIERS.

It was reported on May 1 that Lieut.-Colonel K. O. N. Foster, commander of the 1st Battalion, The Royal Northumberland Fusiliers, had been killed in action in Korea. Born in 1906, he was commissioned in 1926. He took over command of the 1st Battalion in August last, and embarked with them for Korea in October.



SURVIVORS OF ONE OF THE MOST GLORIOUS ACTIONS IN WHICH THE GLOUCESTERSHIRE REGIMENT HAS TAKEN PART: CAPTAIN M. G. HARVEY WITH LIEUT. D. HOLDSWORTH (LEFT) AND LIEUT. WHATMORE (RIGHT).

During the glorious action by The Gloucestershire Regiment on the Imjin River, the battalion was divided up into three groups, one of which, a party of four officers and thirty-six men, eventually fought their way back to the U.N. lines led by Captain M. G. Harvey, of Portsmouth. With ammunition spent and equipment discarded, the dust-stained men brought back only their rifles.



MISSING IN KOREA: LIEUT.-COLONEL J. P. CARNE, COMMANDER, 1ST BATTALION, THE GLOUCESTERSHIRE REGIMENT.

Lieut.-Colonel J. P. Carne, commanding officer of the 1st Battalion, The Gloucestershire Regiment, has been reported "missing" in Korea. After the Gloucesters had been cut off, he split the battalion up into three groups and, with approximately 200 wounded and two medical officers, remained in the area of the initial engagement.





### THE ROLL-CALL—THE REMNANT OF THE HEROIC GLOUCESTERS.

In 1901, at Alexandria, the 1st Battalion, The Gloucestershire Regiment, were attacked by the "Invincible Legion" of French cavalry on all sides and, standing back to back, fought off the attack. For this action they earned the distinction of wearing a badge on the back as well as the front of their head-dress, and the nickname of "The Fore and Aft." In 1915 this feat was repeated at Festubert when four German regiments were all around them; and for this the size of the back badge was increased. This year, on the three days beginning with April 24, that glorious tradition was magnificently upheld and enhanced. At the date of writing, the full story was not yet known, but enough had been revealed to show that the Gloucesters had fought an action of superb heroism

against fantastic odds. On May 2 Mr. Skinswell told that story in the House of Commons. On April 22 the Chinese had launched a frontal attack across the Imjin River, in the Seoul sector, "in overwhelming strength and with a complete disregard for losses." Meeting this offensive in a most vital sector was the British Commonwealth 29th Brigade, in which vital parts were played by The Gloucestershire Regiment, The Royal Northumberland Fusiliers, The Royal Ulster Rifles, and Australian and Canadian battalions. The main brunt of this onslaught was, however, borne by the Gloucesters, on whom the attack began at 1.20 a.m. on April 24 in the Choksaeng area, two or three miles south of the Imjin River. By dawn that day contact with neighbouring units had been lost

and the battalion withdrew in a perimeter defence. Later the same day, a Philippine battalion, with U.S. tanks, attempted to relieve them, but were forced to withdraw. On April 25 a squadron of the 8th Hussars, in *Centurion* tanks and supported by infantry, attempted another break-through and this attempt also failed. Eventually, after 80 hours, during which they were surrounded and without supplies, food and water and fighting back against heavily outnumbering Chinese "screaming, blowing bugles, ringing bells and clashing cymbals," the Battalion Commander (Lieut.-Colonel J. P. Carne) split the battalion into three groups, with instructions that each was to infiltrate back to friendly positions. Approximately 200 wounded with two medical officers and

the Battalion Commander remained in the area of the initial engagement. One of the three groups—four officers and thirty-six men—fought their way out to our lines. The exact figure of the regiment's casualties was not definitely known, but it was extremely heavy. On May 3 the officers and men of the regiment held a memorial service for those of their comrades who were known to have fallen; and a telegram was received from their Colonel-in-Chief, the Duke of Gloucester, which spoke of his "great pride in their gallant action, which was fought in a manner worthy of our highest regimental tradition." In his reply the Commanding Officer said: "All ranks very grateful and encouraged by your message. We are already operational again."



# ENGLISH GALLANTRY IN KOREA; AND ITEMS OF NEWS FROM ABROAD.



MOVING UP TO THE FRONT BEFORE THE COMMUNIST OFFENSIVE ON APRIL 22: MEN OF THE ROYAL NORTHUMBERLAND FUSILIERS WHO WENT TO THE AID OF THE GLOUCESTERS.



EMBUSSING FOR THE FRONT LINE: ROYAL NORTHUMBERLAND FUSILIERS WHO SUFFERED VERY HEAVY CASUALTIES IN THE SUBSEQUENT COMMUNIST OFFENSIVE.



TYPICAL OF THE MEN WHO HAVE ADDED FRESH GLORY TO THE TRADITIONS OF THE BRITISH ARMY: ROYAL NORTHUMBERLAND FUSILIERS IN KOREA.

The Communist offensive in Korea, which opened on April 22, brought both sorrow and pride to the people of Britain. On pages 766-767 in this issue we record the gallant action fought by The Gloucestershire Regiment, and here we pay tribute to The Royal Northumberland Fusiliers, whose casualties were the greatest listed on May 2, comprising a total (killed, missing and wounded) of 108. When the battalion of the Gloucestershire Regiment was surrounded, the Royal Northumberland Fusiliers, who were on their right, made a determined effort to bring them aid, but the Chinese drove in between them, and a junction was not effected. The Regiment, once described by Wellington as the "Ever fighting but never failing 5th" wear a rose in the headdress on St. George's Day, and they were still wearing them when they went into action. The Royal Northumberland Fusiliers were formed in the Low Countries in 1674 and were placed upon the establishment by William III.



AT AN EXHIBITION OF TRAINING BY THE BERSAGLIERI: GENERAL EISENHOWER TRYING ON THE REGIMENT'S DISTINCTIVE HEADRESS DURING HIS INSPECTION TOUR IN NORTHERN ITALY FROM APRIL 24 TO 26.



WEARING AN ALPINE SOLDIER'S HEAD- DRESS DURING HIS TOUR OF INSPECTION OF ITALIAN ARMY INSTALLATIONS ON THE EASTERN FRONTIER: THE SUPREME ALLIED COMMANDER, GENERAL EISENHOWER.



THE BIRTH OF A DAUGHTER TO THE KING AND QUEEN OF SIAM IN SWITZERLAND ON APRIL 6: THE BABY, WITH HER ROYAL PARENTS.



ON SAFARI IN AFRICA: THE OPERATIC TENOR, LAURITZ MELCHIOR (CENTRE), WITH A WATER BUFFALO WHICH WAS SHOT WHEN 10 FT. AWAY FROM HIM.

The Supreme Allied Commander in Europe, General Eisenhower, arrived in Italy on April 24 on an inspection tour of Italian Army installations on the eastern frontier. He watched exercises by Alpine troops along the Italo-Yugoslav border and by two Italian armoured brigades in the plains. On April 26 he reviewed tanks and artillery, consisting mainly of British and American equipment, and watched an exhibition of training by the famous Bersaglieri, when he said that he had never seen anything as impressive in his career.—A daughter was born to the King and Queen of Siam, who are in Switzerland, on April 6, and the following day was declared a general holiday in Siam, where the event was celebrated with festivities. King Phumibol has stated that he intends returning to Siam next September or October.—Our photograph of Mr. Lauritz Melchior was taken in Africa, where the operatic tenor is on safari.



## SIR OSWALD BIRLEY'S FIRST ONE-MAN SHOW: PORTRAITS ON VIEW.



"THE RT. HON. WINSTON CHURCHILL, O.M., C.H., M.P.," ON VIEW AT SIR OSWALD BIRLEY'S ONE-MAN SHOW.  
(Lent by the Speaker of the House of Commons.)



"FIELD MARSHAL THE VISCOUNT MONTGOMERY OF ALAMEIN, K.G., G.C.B.," A CHARACTERISTIC PORTRAIT BY SIR OSWALD BIRLEY.  
(Lent by the Trustees of the Imperial War Museum.)



"MOHANDAS KARAMCHAND GANDHI," THE INDIAN LEADER ASSASSINATED IN 1948.  
(Lent by the Government of India.)



"FIELD MARSHAL THE VISCOUNT ALEXANDER OF TUNIS, K.G.," THE FAMOUS SOLDIER.  
(Lent by White's Club.)

Great interest attaches to the exhibition of works by Sir Oswald Birley at the Royal Institute Galleries which opened recently and will continue until the end of the month. The ninety-six works on view cover some thirty years of painting, and include landscapes, interiors and still-lives as well as an impressive series of portraits, among which are likenesses of a great number of the most distinguished figures of the day; and the exhibition is the first one-man show which

Sir Oswald Birley has ever held. A number of the portraits—headed by those of the King, Princess Elizabeth and the Duke of Edinburgh, are on loan from the sitters, and the Queen has graciously lent her "Conversation Piece, Windsor Castle." Mr. Churchill's portrait comes from the House of Commons by permission of the Speaker and there is one of Mr. Attlee from University College, Oxford. All Sir Oswald Birley's portraits are excellent likenesses.



## THE V. AND A. MUSEUM RECALLS THE GREAT EXHIBITION.



MADE AND PRESENTED TO MR. ADDERLEY, M.P., BY GRATEFUL CAPE OF GOOD HOPE SETTLERS IN 1849: THE ADDERLEY CHAIR. [Lent by Lord Morton.]



DECORATED WITH A PORTRAIT OF QUEEN VICTORIA ON CHINA: A CHAIR BY EYLES, WITH THE ORIGINAL UPHOLSTERY. [Lent by the Misses and Messrs. Eyles.]



BRONZE GILT AND SILVERED BY ELECTROTYPE PROCESS, AND ADORNED WITH ROYAL PORTRAITS ON CHINA: QUEEN VICTORIA'S JEWEL CASKET. LENGTH 4 FT. 3 INS., WIDTH 2 FT. 9 INS., HEIGHT 3 FT. [Graciously lent by H.M. the King.]



A REDUCED COPY IN MINTON PARIAN OF THE FAMOUS "GREEK SLAVE" STATUE BY HIRAM POWER, SHOWN IN A COPY OF THE SPECIAL SETTING, WITH MOVABLE TURNTABLE, IN WHICH THE ORIGINAL STOOD IN THE 1851 EXHIBITION. [Lent by Mr. C. H. Gibbs-Smith.]

## NOTABLE EXHIBITS OF 1851 IN A 1951 FESTIVAL DISPLAY.



VASE "IN ETRUSCAN FORM DECORATED IN THE STYLE OF MICHELANGELO." [Lent by the Goldsmiths' Co.]



DECORATED WITH A PORTRAIT OF PRINCE ALBERT ON CHINA: A CHAIR BY EYLES, WITH UPHOLSTERY OF LATER DATE. [Lent by the Misses and Messrs. Eyles.]



A SILVER-MOUNTED AND ENGRAVED MEERSCHAUM PIPE, WITH CHERRY AND AMBER STEM AND POLISHED BARREL. IT WAS ORIGINALLY SHOWN BY BENJAMIN BARLING AND SONS. [Lent by B. Barling and Sons.]



"SCHOOLMASTER SEVERITY," A GROUP OF A STUFFED MARTEN AND RABBITS ORIGINALLY SHOWN BY G. PLOUCQUET, OF STUTTGART, IN THE GREAT EXHIBITION OF 1851. [Lent to the Victoria and Albert Museum by Lord Leigh.]

The Victoria and Albert Museum have, as part of their celebrations for the Festival of Britain, 1951, arranged a Commemorative Centenary Show of the Great Exhibition of 1851. The exhibits include many objects still in the possession of the original exhibitors. The Adderley chair expressed the gratitude of the Cape of Good Hope Settlers to Mr. Adderley for successfully opposing the Bill to make it a penal settlement. The Jewel Case "in the cinque-cento style" designed for Queen Victoria was made at Mr. Henry Elkington's manufactory in Birmingham. The portraits of the Queen and Prince Albert were copied from

miniatures by R. Thorburn, R.A., and the small medallions of the Princes and Princesses were modelled from life by Leonard Wyon. "The Greek Slave," by Hiram Power, was one of the high lights of 1851, but *The Illustrated London News* of August 9, 1851, was loth to accept its claim "to rank with the highest productions of the sculptor's art," and considered that "the incident supposed to be represented, that of a modest female forcibly exposed in a slave market . . . deprives it of that charm which attaches to the nude figures of ancient art. . . ." The Exhibition will continue until October 11. Admission 1s. (children 6d.).



ROYAL OCCASIONS AND OTHER NOTABLE ITEMS: A CAMERA SURVEY OF NEWS EVENTS.



(RIGHT.) THE WINNER OF THE TWO THOUSAND GUINEAS AT NEWMARKET ON MAY 2: *KI MING* (*BALLYOGAN-ULSTER LILY*), A. DREASLEY UP, BEING LED IN BY HIS OWNER MR. LEY ON.

Mr. Ley On's *Ki Ming*, ridden by A. Dreasley and trained by M. Beary, won the first of the Classics, the Two Thousand Guineas, by a length-and-a-half from Sir Victor Sassoon's *Stokes*. *Ki Ming* was bought at the Newmarket Sales for 760 guineas from the Palmerston Stud. It is intended that his next race shall be the Derby.



(L.) BREASTING THE TAPE TO WIN WITH EASE THE BENJAMIN FRANKLIN MILE AT THE PHILADELPHIA

RELAY RACE MEETING ON APRIL 28: THE OXFORD UNIVERSITY MILER, R. BANNISTER, FINISHING WITH A LEAD OF 15 YARDS IN 4 MINS. 8'3 SECS.—3½ SECS. FASTER THAN THE 17-YEAR-OLD RECORD FOR THE RACE AND THE FASTEST MILE RUN IN THE U.S. THIS YEAR.



A RECORD FOR NEW ZEALAND: MR. KEITH PARK WITH HIS 1200-LB. TIGER-SHARK CAUGHT OFF TAURANGA ON APRIL 2.

A tiger-shark weighing over 1200 lb.—a New Zealand record—was landed in Mayor Island waters, off Tauranga, on the east coast of the North Island on April 2. It was caught by Mr. Keith Park, of Tauranga, on his first season's deep-sea fishing and was his third catch. The shark was 11 ft. 6 ins. long and 9 ft. 4 ins. in girth.



CRICKET IN GROSVENOR HOUSE: A LIGHTEARTED INCIDENT OF THE LORD'S TAVERNS BALL. THE ROYAL PARTY ARE AT THE LARGE TABLE IN THE BACKWARD POINT POSITION.

Princess Elizabeth and the Duke of Edinburgh attended a ball at Grosvenor House given on April 30 by the Lord's Taverners, of whom the Duke of Edinburgh is the President. The ball was in aid of the National Playing Fields Association, and the occasion was marked, as can be seen, by a match between the Taverners and the Rest of the World.



QUEEN ELIZABETH AT AN EVENING PARTY IN AID OF THE ROYAL SCHOOL OF NEEDLEWORK. THE ROBES TO HER LEFT ARE THOSE SHE WORE FOR THE CORONATION.

It will be recalled that on April 12, Queen Mary opened at St. James's Palace an exhibition of needlework, organised by the Royal School of Needlework, which included examples of her own work. Queen Elizabeth attended a party at this exhibition on April 30.



EXAMINING A REPLICA OF THE CORONATION CHAIR AND THE STONE OF SCONE: QUEEN MARY DURING HER VISIT TO THE BRITISH INDUSTRIES FAIR AT EARLS COURT.

On May 1 Queen Mary visited the British Industries Fair at Earls Court and inspected many of the exhibits there. She was accompanied by the Duke and Duchess of Gloucester and the Duchess of Kent and her children, the Duke of Kent, Princess Alexandra and Prince Michael of Kent.



# The World of the Theatre.

## CABINET-PIECES.

By J. C. TREWIN.

THESE are days—and most rightly, in Festival of Britain year—for the hoarder of theatrical curiosities and excitements. Every week seems now to bring a cabinet-piece. Some of them, I am afraid, we collect for their very badness; we excuse ourselves, unpersuasively, in the words of a Disraelian figure: "I rather like bad wine. One gets so bored with good wine." But, more often and more happily, all is well: the events can be cherished with "the high tides in the calendar."

Certainly, I think "Waters of the Moon" (Haymarket Theatre) deserves to go on any Page for Collectors. So also did its unlucky forerunner, "A Penny for a Song," which I still hold was badly treated. The new play, the work of a by no means inexperienced dramatist, N. C. Hunter, remains with me both because of the constellation described, far too calmly, as its cast, and because of the merits of the dialogue, which are considerable. I imagine that some playgoers will speak of this piece with caution. They will say that the cast makes it; that without the transforming presence of such a pair of Noble Dames as Sybil Thorndike and Edith Evans, and other players of such excellence as Wendy Hiller, Kathleen Harrison and Cyril Raymond, the play must sag and sink. That is, I suppose, a normal assumption: in fact, upon leaving the Haymarket on the first night, I realised that "Waters of the Moon" could very easily be botched; that it is hardly actor-proof.

Still, when that is allowed for, we have to recognise the quality of Mr. Hunter's writing. It is natural, of course, to mark the Tchegovian strain, the note of yearning, the longing for the unattainable, for the waters of the moon. This phrase is used by the girl, the drudging daughter, at a Dartmoor guest-house where the play is set. She cries to the gay, wealthy visitors who are snowed-up there for a few days between Christmas and New Year: "It is not kind to make us dream of the waters of the moon, all sorts of happiness that are out of our reach." Some of the permanent boarders, fated to spend their lives in remote, glum gentility, remember a lost and happy past. The young people of the house long for a happy future they cannot have. And among them are these birds of passage for whom the present suffices: a bright, crowded present unshadowed by any form of care. They are, as somebody says, the swans who have alighted for a few moments on a duckpond and who fly away again, leaving the pond apparently as dull as when they came, but actually disturbed forever by the fleeting visitation, the lost radiance.

Mr. Hunter begins quietly and ends with a deliberate, most striking restraint. I find the close of the second act especially moving, when the unlooked-for New Year's party has flashed and glittered away into silence, its excitements and jealousies and nerve-strain are over, and the widow whose life has passed and the girl whose life cannot begin, are alone in the room. Outside, a soft, wet wind is thawing the snow in the first hours of a New Year that can bring happiness to neither of them. Dame Sybil Thorndike is the woman; Wendy Hiller the girl: each is uncommonly poignant. Dame Sybil, early in the play, is able to uncover an entire life almost without speaking: I have never known an actress say so much in silence. She can even dominate the stage in the second act when she is at a piano with her back to the audience. The performance adds to our admiration and affection for a great artist. Wendy Hiller, as always, creates a character without fuss: she never prettifies a part:

all is straight and true. The other expert performance is that of Dame Edith Evans as the rattling, gushing, sophisticated woman who leads the swan-flight, and whose flourish-and-swoop so disrupts the guest-house and all its occupants. Here again are the assured timing and phrasing, the drawl that is also a cascade.

Elsewhere there is no faltering. When the play ends, when the swans—husband and wife and daughter—are on their way to the outer world and the people of the guest-house are left again to their memories and hopes, we are conscious that we have spent the night with real people: that Mr. Hunter and his players have quickened the stage for us and not merely dragged on a group of dummies, effigies in wax. The only part that does not ring for me—and

it is no fault of Kathleen Harrison—is that of the little Cockney woman who (in spite of some hasty explanation) would surely have fled the guest-house and the Dartmoor remoteness after her first startled week.

Other cabinet-pieces are five plays by Shaw: one at full length, "Captain Brassbound's Conversion" (Old Vic), and the others the first four-in-hand in the festival of Shavian one-acters at the Arts. "Brassbound" is not now the rarity it was when it was revived at Hammersmith a few years ago. It turns up pleasantly in Waterloo Road, though we have had more invigorating nights there this season. Ursula Jeans can project Lady Cicely Waynflete with good humour and good sense.

The Arts festival is going to cheer Shavians, many of whom had no idea that they would ever be able to pick up "The Glimpse of Reality," "The Fascinating Foundling" or "The Music Cure." These are to arrive later, but the present bill, earliest of four, has its surprises. "Great Catherine," which opens the

evening, comes off best. Here is Shaw, in the Winter Palace, laughing at the Empress ("whom glory still adores") and letting one of his usual Englishmen, after an unfortunate ten minutes at her feet, explain to her just how she should manage matters in Russia. David Bird, with that voice of his like satin-wrapped toffee, goes briskly into action as the old ruffian, Prince Patiomkin, and Vivienne Bennett and Alan Macnaughton are Empress and Englishman. I find "How He Lied to Her Husband," that perversion of the "Candida" theme, a little tedious, though Brenda Bruce can enliven it as well as anyone. "Passion, Poison, and Petrification" is burlesque that needs, I think, to have its stage directions read: they are the funniest part of a piece that Shaw tossed off originally for an afternoon at the Theatrical Garden Party. The evening ends with "The Admirable Bashville," a joy to read but coming out thinly in performance. This, maybe, is because the company—Brenda Bruce and John Slater excepted—lacks the relish for some of those nonsense speeches that Shaw, when dramatising his own novel ("Cashel Byron's Profession") wrote in blank verse because he said that he found it "so childishly simple and expeditious."

I like such a tactful reply as this, by Lydia to the footman, Bashville, who has wooed her in vain:

Prior attachment bids me firmly say  
That whilst my Cashel lives, and polyandry  
Rests foreign to the British social scheme,  
Your love is hopeless; still, your services  
Made zealous by disinterested passion,  
Would greatly add to my domestic comfort...

Undoubtedly the Arts is a place for collectors during the next few months. When the Festival is over we shall be able to answer at once any question about the identities of General Mitchener, Ferruccio, and Anastasia: to say what happened to the bust of Lady Magnesia Fitztollemache, and to name the play that has for sub-title "an almost historical comediotta." Cabinet-pieces indeed.



"HERE VISITORS TO THE FESTIVAL CAN SEE SOME OF THE BEST CONTEMPORARY ACTING IN A PLAY OF QUALITY": "WATERS OF THE MOON" AT THE HAYMARKET, SHOWING A SCENE IN THE DARTMOOR HOTEL WITH (L. TO R.) JULIUS WINTERHALTER (LEO BIEBER); HELEN LANCASTER (EDITH EVANS); EVELYN DALY (WENDY HILLER); TONETTA (PATRICIA MCCARRON); MRS. ASHWORTH (KATHLEEN HARRISON); JOHN DALY (OWEN HOLDER); ROBERT LANCASTER (CYRIL RAYMOND); MRS. WHYTE (SYBIL THORNDIKE); MRS. DALY (NAN MUNRO) AND COLONEL SELBY (HAROLD SCOTT).



A PLAY WHICH "DESERVES TO GO ON ANY PAGE FOR COLLECTORS": "WATERS OF THE MOON," A NEW COMEDY BY N. C. HUNTER, SHOWING A SCENE FROM THE END OF THE PLAY IN WHICH THE LITTLE COCKNEY WOMAN MRS. ASHWORTH (KATHLEEN HARRISON) TAKES A PHOTOGRAPH OF (L. TO R.) TONETTA (PATRICIA MCCARRON); JOHN DALY (OWEN HOLDER); HELEN (EDITH EVANS); COLONEL SELBY (HAROLD SCOTT) AND MRS. WHYTE (SYBIL THORNDIKE).

### OUR CRITIC'S FIRST-NIGHT JOURNAL.

"COSH BOY" (Embassy).—A sincere, but crude, cautionary piece about the progress of a Juvenile Delinquent. (April 17.)

"CAPTAIN BRASSBOUND'S CONVERSION" (Old Vic).—Shaw on the Futility of Revenge, with Ursula Jeans to adorn the part written for Ellen Terry, and Roger Livesey less well cast (for once) as Brassbound. (April 17.)

"HAPPY AND GLORIOUS" (New Boltons).—Sheila Burrell and Laurence Payne are in the right mood for Wilfrid Walter's study of a decade, once a two-part play but now extended. It is still forcible, if "dated." (April 18.)

"WATERS OF THE MOON" (Haymarket).—Here visitors to the Festival can see some of the best contemporary acting (Sybil Thorndike, Edith Evans, Wendy Hiller) in a play of quality. (April 19.)

"THE SHAM PRINCE" (Lyric, Hammersmith).—The Northern Ireland Festival Company has a lively shot at a new version of a little-known farce of 1720, set now in Belfast and produced by Tyrone Guthrie. (April 23.)

BOB HOPE (Prince of Wales).—A likeable, loquacious raconteur who does not try to force his personality, but who lets his act go on too long. (April 23.)

"GWITH LOVES OSWIG" (Embassy).—No doubt; but this critic, I am afraid, loves neither of them. Kenneth Horne's comedy is, so to speak, two-layered, with moderns describing their dreams of a previous existence as Anglo-Saxons. The joke does not come off. (April 25.)

SHAW FESTIVAL (Arts).—The beginning of an eighteen-gun salute from our most enterprising club theatre. (April 26.)





# DEWAR'S

## "White Label"

### SCOTCH WHISKY

*Welcome to Britain!*





*After the original by V. Le Camplon in the Martell Collection*

1851

THE YEAR OF THE GREAT EXHIBITION -  
SHIPS LIKE THE ONE ABOVE WERE SPREADING  
THROUGHOUT THE WORLD THE NAME AND FAME OF

MARTELL  
*Cognac*





# THE WORLD OF SCIENCE.



## THE FESTIVAL'S COUNTRY PAVILION.

By MAURICE BURTON, D.Sc.

DEEP down below the surface of contending political viewpoints, of economic stress, and of international tensions, a battle is being fought in Britain to-day, the outcome of which may have a greater significance for generations to come than any of those problems that appear more urgent and pressing. It is a conflict between cultivation and conservation. On this tightly-packed island, we are being compelled to more and more industrialisation, yet simultaneously we are being driven to rely more and more on the home-production of food. And with this two-pronged attack on the utilisation of the available land space there arises the spectre of spoliation. And whatever we may say or think of the benefits of science, it yet remains that the fundamental needs of the human population are linked tightly with the soil, as a source of food and a means of aesthetic satisfaction.

It is no mere coincidence that to-day there is such a wide revival of interest in natural history, in the dynamic living nature as compared with the more academic aspects of the science of life. Its impact may at the moment have affected no more than a limited proportion of the population. It may not as yet have ousted interest in the more profound studies of university and laboratory. It may even be that it has not yet reached the spectacular proportions so obvious elsewhere in the world. We have no Kruger or Yellowstone Park. We have no ambitious schemes, widely supported by public funds for the preservation of this or that dwindling species. There are, however, many promising signs, in both Government and public circles, that institutions, private and public, as well as private individuals, are prepared to make unrelenting effort to halt the tide of wanton devastation. The most heartening sign, to my mind, is the evidence of an awakening conscience on the part of ordinary, not necessarily well-informed, citizens, of the need for taking both thought and action for the morrow.

It has been my privilege on a number of occasions to lecture on conservation or allied subjects. I have found, often to my surprise, a deep interest, in varying types of audience, in town and in country. My experience leads me to suggest that the upsurge of interest is certainly intuitive, almost instinctive. And therein lies, in my estimation, the greatest hope for the future. One hopes, and indeed believes, that the same resurgence is taking place in the world outside Britain.

At home here we have long had our National Trust, representing the altruistic efforts and sacrifices of many individuals, but the work of this and other similar bodies, as well as the National Parks movement, can have little widespread or permanent value without a broad measure of co-operation from the bulk of the population at least. Two things are needed to achieve this. A desire on the part of the majority to co-operate and the knowledge of the best way in which such co-operation shall be exerted. If my reading is correct, the first is there in embryo and still growing, this intuitive or instinctive upsurge. The second is being provided in the popularisation of natural history knowledge. One can look with satisfaction at the large

increase in the production of books, of a high standard, on natural history, on the increased space devoted in daily papers and weekly journals to the subject, of the time devoted in broadcasting programmes, and of the marked revival in natural history societies. And there can surely be few cities in the world with an organisation to surpass, or even equal, the London

of the individual. Our economic achievements are great, and there is little doubt that the display in the Dome of Discovery will be impressive. We can boast of artistic achievements; and our towns and cities will hold much of interest for overseas visitors. To a large extent, however, these things are transitory and of present importance only. Vital to us in our everyday life, but a matter of historical interest to future generations. Within the Country Pavilion could be expressed the real Britain; and what is so very important, the real struggle for Britain.

At this present time of writing, when I have not yet visited the exhibition, my information on the lay-out of that particular pavilion is scanty, derived from a Press hand-out and brief conversations on the telephone with a harassed though courteous publicity officer. At least there is promise even in this of achievement. The exhibition in the Country Pavilion appears to be roughly twofold: an exhibition of livestock and cattle- and sheep-breeding on the one hand, and an exhibition of landscape scenes of the North Downs, the Pennines, the Lake District, Cairngorms, and so on, on the other. Whether by accident or design, here is epitomised the struggle: cultivation *versus* conservation. Perhaps to the casual visitor this underlying significance may not be apparent. It may even be that those responsible for the planning had not this motif in mind, though this is difficult to believe. It may, perhaps, have been present, again, as an intuitive or instinctive impulse. Or it may be that I have got the whole thing wrong. One thing I do know, that the conception of the landscape scenes is dynamic. It is not just a matter of presenting scenes in glass-fronted cases which shall be pleasing to the eye, for every effort has been made to drive home the geological aspect, the dependence of landscape on the formation of the rocks and the soil derived therefrom. It is a pity that the exhibits could not be carried to a logical conclusion to show not only the inter-relation of soil and vegetation, but of animal life as well. Clearly the inclusion of the appropriate live animals would be an impossibility. Yet, one could credit the organisers with a touch of genius, if throughout the period of the Festival live butterflies were to be included in these landscape scenes, butterflies characteristic of the scene they occupy. A touch of genius, for it is difficult to imagine the inclusion of any other animal that could combine the feeling of dynamic realism with beauty and the absence of privation to the animals used.

There have been to date, and there will be after the Festival is over, conflicting views on its value to the nation as a whole.

In counting the cost, in assessing the debit and the credit, we must give fair consideration to the Country Pavilion. If it adds to the national appreciation of our need to preserve natural treasures in a world of expanding economic pressure; if it supports and encourages the, at present, incipient urge to preserve rather than to destroy, the Country Pavilion alone will have justified the holding of the Festival.



HOW THE NEEDS OF INDUSTRY MAY LEAD TO UNEXPECTED CHANGES IN THE NATURE OF A LOCALITY: AFFORESTATION AT GRIZEDALE PIKE, IN LAKELAND.  
Photograph by Central Office of Information.



HOW THE NEEDS OF AGRICULTURE LEAD TO THE CREATION OF A NEW LANDSCAPE AND A COMPLETE CHANGE IN ITS FLORA AND FAUNA: RECLAIMED FENLAND NEAR BOSTON, IN LINCOLNSHIRE.

Under the continuing stress of economic necessity, the countryside is altered or threatened, not always for the worse, however. The draining of a marsh or fenland makes available more land for cultivation and, even while this process deprives one species of plant, bird or animal of the only habitat in which survival is possible, it may open the way to an extension of the old territory, or creation of a new habitat, for another species. Or again, afforestation may not only add to the beauty of a landscape but may provide cover for species of plants and animals hitherto rare or whose existence is now precarious. Every change is almost bound to produce a mixture of effects and to benefit some interests while prejudicing others.

Photograph by Aerofilms.

Natural History Society, with its large membership and breadth of interest. Paradoxically, this last is achieved in the largest single despoiled area of human habitation in the world.

If, therefore, I am asked which part of the exhibition of 1951 most truly presents the Britain of to-day, my choice would rest with the Country Pavilion. There will, of course, be considerable difference of opinion on this, according to the outlook and the taste





## A PAGE FOR COLLECTORS. TWO CENTURIES OF SILVER TEAPOTS.

By FRANK DAVIS.

THE Tea Bureau, in Regent Street, in the midst of its purely commercial activities, which are designed to make the world increasingly aware of the virtues of this beneficent herb, achieves a very pretty blend of hilarity and erudition in its occasional exhibitions. Some months ago I wrote on this page about a choice little show of porcelain and pottery teapots—the majority of the eighteenth century and many of them great rarities. Just now, and until May 26, visitors have the opportunity of seeing a private collection of forty silver teapots, loaned by Mr. W. S. Bell, of Aberdeen. Most of them are English and Scottish, one is French, one American, and five Dutch, and if anyone who reads this should imagine that such a collection is not very large, let him go out into the world and see how many he can find within, say, three months, of equal quality, and which will provide a reasonable picture of the change of fashions in this most homely and beloved of all household gods during a period of a couple of centuries. It is certain that this admirable series cost much trouble and many years to get together.

When I looked in I found two small girls gravely inspecting the show-cases and reading the cards. What delighted them chiefly were the very small examples, 4 or 5 ins. in height, which are popularly known as "bachelor teapots," though no one knows why bachelors should be condemned to a single cup. In due course these two female infants

sweep of the handle plays a notable part in the design—and so also, when one looks carefully, does the comparatively massive knob on the lid. If this is the classic type of Georgian teapot—and by the middle of the eighteenth century the form of such things had become more or less stabilised—two others, much earlier, and very elaborate, are examples from a period when silversmiths had not yet decided what was the proper shape for such an object. Here is

short pieces of piping, and the lid is attached to the handle by a short length of chain. The other teapot is even more exotic, for in this handle and spout are made to imitate bamboo. The lid has six lobes and a finial in the form of blossoming branches, while the spout is strengthened by a small bridge of metal from its upper portion to the top of the body in the form of a branch with a bird perched upon it. The shape is baluster with six lobed sides; parcel gilt, each of these six sides is decorated with birds, branches and foliage in relief. It does not appear to be marked (at least, the catalogue makes no mention of a date) but expert opinion seems to be agreed that this remarkable piece was made about the end of the seventeenth century.

After these extravaganzas, most interesting though they are, it is almost a relief to turn into the main stream of the eighteenth century and to find what is believed to be the earliest example of the plain bullet shape (that is, of the type shown in Fig. 1), in a small teapot by William Penstone, London, 1714—a form which gradually superseded the pear shape. Much later came the drum shape, of which there are several examples. The one shown in Fig. 3 is as interesting as any and only 3½ ins. high. Handle and finial are of ivory and the body is engraved with ships, foliage and what I take to be Britannia holding an olive branch. The date is 1776, the maker William Vincent, London. The occasion is presumably the American War of Independence.

That very fine craftsman Paul Storr is represented by an elaborate example dated 1813 (Fig. 4). Storr, like every other silversmith, was the child of his time, and could not be expected to stem the tide which was destined to sweep the mode into the niggling detail of early Victorianism. There is no denying his



FIG. 1. ORIGINALLY AT ROSENEATH CASTLE: A GEORGE II. TEAPOT BEARING THE ARMS OF THE DUKE OF ARGYLL, BY PAUL DE LAMERIE, LONDON, 1746. This small, bullet-shaped teapot, bearing the arms of the Duke of Argyll, is reputed to have been presented to him by George II. for his part in quelling the Jacobite rising. It is, in common with the other teapots illustrated, on view at the exhibition of Silver Teapots from the collection of Mr. W. S. Bell, of Aberdeen, at the Tea Bureau, Regent Street.



FIG. 2. MADE IN LONDON, 1682-83, IN A SHAPE COPIED FROM A CHINESE PORCELAIN ORIGINAL: A SIX-SIDED TEAPOT WITH SHAPED PANELS.

The shape of this elaborate teapot was copied from a Chinese porcelain original. Each panel is adorned with gay little landscapes, birds, flowers, foliage, bridges and people.

one of them in Fig. 2, and in this the maker (1682-83) has copied a Chinese porcelain original, or rather, translated that original into a different material. The result is a little incongruous—at any rate, to modern eyes—for the soft metal has its own peculiar attributes, but there is no denying the skill with which it is put together. The vessel is six-sided with gay little landscapes, birds, flowers, foliage, bridges and people in each panel. Handle and spout are formed of



FIG. 3. PRESUMABLY MADE TO COMMEMORATE THE AMERICAN WAR OF INDEPENDENCE: A SMALL, DRUM-SHAPED TEAPOT BY WILLIAM VINCENT, LONDON, 1776. This small teapot, only 3½ ins. in height, is engraved with emblems of Peace and War. Presumably it was made to commemorate the American War of Independence.

passed in front of the satisfying shape of the example in Fig. 1 and read out the description in the catalogue: "Small teapot with globular body—[That means round, like the earth, Nancy, announced the bigger of the two]—high moulded rim and dome lid (not hinged); engraved with the arms of the Duke of Argyll. By Paul de Lamerie: hall-marked London 1746-7. Height 5 inches. Formerly at Roseneath Castle, Dumbartonshire. This teapot is, traditionally, said to have been given by George II. to the 3rd Duke of Argyll for the part he played in quelling the Jacobite Rebellion." "Well," said the little one, "I think the King was very stingy." She paused a moment. "I wonder what the Duke said?" Then they caught my eye and immediately became self-conscious and I shall never know the answer. So much for the untutored, shrewd and lively criticism of babes and sucklings, as refreshing as the most divine brew ever "mashed up" (as we say in my part of the world) in the biggest of teapots.

To be serious, and whatever one may think of the generosity of George II., this piece seems to me a first-class example of mid-eighteenth-century craftsmanship, solid, dignified and nicely balanced. The broad



FIG. 4. AN ELABORATE EXAMPLE OF THE WORK OF PAUL STORR: A TEAPOT DATED 1813.

This George III. silver teapot of inverted pear shape is by Paul Storr, London, 1813. The exuberance of the handle in combination with the swirling pattern of the body foreshadows Victorian elaboration.

competence, and indeed, some of his earlier pieces are simple enough if a trifle heavy, but in this case most of us could wish that, once committed to the swirling pattern of the body, he could have restrained his exuberance when he came to the handle—this imitation of what seems to be gnarled woodwork is a little unfortunate. Silver does not lend itself to this sort of thing.

It is not unusual to assume that every silversmith of quality made his way to London or Edinburgh. It would be more correct to say that while good silversmiths were naturally attracted to the best market for their wares, many found that they could exercise their admirable craft and make an extremely good living in the various provincial centres—in England, for example, in Bristol or York; in Scotland, at Aberdeen. There are several Scottish pieces in this collection, and any reader who may feel that nothing of note was made outside Edinburgh should examine two examples by George Cooper, of Aberdeen, especially one of globular shape with its original stand and "mashing" spoon. It dates from about 1728 and compares very favourably with anything produced at that time in either of the capital cities.



# IN AN ENGLISH GARDEN.

## VIOLETS, SWEET VIOLETS.

By CLARENCE ELLIOTT.



to look at my present Cotswold home exactly five years ago. There was little else to be seen in the garden except an angry sea of rampant weeds surging up to the old farmhouse. But in the dairy I noticed a huge washing-



THAT OLD FAVOURITE, THE FRAGRANT AND REDDISH-PURPLE "ADMIRAL AVELLAN": "I FOUND IT—BY A MIRACLE—AMONG THE WEEDS WHEN I FIRST CAME HERE, AND HAVE SINCE GIVEN IT A FAIR DEAL."

basket full of superb "Annie Elizabeth" apples. If the soil would grow such weeds, I reasoned, it would surely grow good flowers and vegetables; and the apples, from a great tree which had obviously never been pruned, or even thinned, left no doubt in my mind as to the question of fruit. So I bought. "Annie Elizabeth" has since given me four successive heavy crops, and the white violets still grow in the orchard grass. Some of them are pure white, but mostly they are tinged with pale rose-pink. There are, too, a few of the normal violet-coloured ones, but not many.

I would not admit that the white violets and "Annie Elizabeth" were the only attractions that decided me to buy. But they had their influence. Water supply was a vital consideration. Earlier I had completely fallen for a dream of a place in a dream village—until I investigated the water supply. It was pumped from a borehole, which apparently was the meeting-place for all the primitive insanitation of the village. Analysis of the water showed I forget how many thousand micro-organisms, including *Bacillus coli*, per cubic centimetre. Having once had a personal surfeit of *Bacillus coli*, I reluctantly decided against the dream garden, and bought white violets and a never-failing and abundant supply of spring water which mysteriously appears at the top of my garden, and as mysteriously disappears at the bottom.

Just at present I am rather occupied with ideas about violets. This, although I have very few violets in the garden apart from the white, the pale-pink and the purple wild ones. In a cool corner there is a clump of what I think may be "Admiral Avellan." I found it—by a miracle—among the weeds when I first came here, and have since given it a fair

deal. The flowers, which come early, are medium sized, reddish-purple and intensely fragrant. I also have a rather curious variety of the wild *Viola odorata* which I collected in a nearby wood. Its flowers are slatey reddish-violet. But, though distinct, their tone is rather too muddy to be entirely pleasing, and I have decided to shift it to some far corner. The only other sweet violet that I have is a rare and apparently very distinguished splendour, "Tina Whitaker."

It came to me through the kindness of Mrs. C. L. Zambra, whose book "Violets for Garden and Market" (Collingridge—ros. 6d.) I have recently read—every word of it. I have not yet seen "Tina Whitaker" in flower, so can only quote from Mrs. Zambra's book: "It is a long violet, measuring at least 2 ins. in length, with long, pointed top petals of a lovely amethyst colour, and very fragrant." Apparently it is difficult to propagate and, to give the best results, it must be grown under glass—that is, in a cold frame. A cold frame "Tina Whitaker" shall have next autumn and winter, which she will share with one, or possibly two or three, of the other best varieties. Violets in a frame in spring, early spring, and, with luck, winter, are well worth growing. Their wants are comparatively simple—but imperative. A near-neighbour grows them to perfection, and for many weeks now has been gathering great bunches with flowers like pansies and stalks like salmon-rods—almost. Mrs. Zambra gives very full and practical instructions for growing sweet violets both in the open air and in frames, and in addition she devotes many pages to "Candid Comments on Varieties" including singles, doubles and semi-doubles. These comments are particularly helpful when it comes to deciding what varieties to grow, for they really are candid and are based on long, practical experience in growing an astonishingly comprehensive

collection. Even so, I shall find it difficult to decide on the one or two or three varieties for my frame. I want reasonably big flowers, and I insist on long, stout stems. Fragrance goes without saying. But what an odd quality violets have of temporarily deadening one's power of smelling them after a few deep inhalations! A distant whiff of violets is heaven. One's nose in a bunch of them is even better. And then, in a little while, one can scarcely smell them at all. Retribution, however, a short spell of abstinence restores one's sense of smell, if not one's sense of moderation.

On the jacket of "Violets for Garden and Market" is a coloured plate of a vase of ten or a dozen varieties of violet, and there are four other colour-plates within of "Parma Violet 'Mrs. Arthur'"; "A Representative Collection of Present-day Violets"; "Semi-double Violet 'Countess of Shaftesbury'"; and "Semi-double Violet 'Princess Mary.'" They are reproduced from watercolour drawings by Dora

Ratman, and are among the most beautiful modern book illustrations of flowers that I have seen.

Greatly though I like the big garden violets—and the bigger the better as long as they have fragrance and long, stout hind-legs—I am equally fond of the various colour forms of the little wild British *Viola odorata*. Some years before I left Hertfordshire, I started collecting them and had, in addition to the violet-coloured and the white, a yellow or, rather, apricot-coloured one; a pale, almost blue, one; a pink; and a charming form with flowers of a curious grey, or slatey-blue. There are, I believe, others. Given a soil that pleases violets and a suitable place, they are no trouble, and as good as gold in the garden. Picked for the house they are delightful, though their short stems make them rather difficult to "arrange." Very small vases are one solution of the problem, but the best solution is a shallow dish of water with a bed of moss—and a lot of patience. Tucking the stems into the moss at the point of a pencil is tedious work, but the result is delightful, especially if there are several or many colour varieties in full mixture.



A BEAUTIFUL FLOWER WITH A PLEASINGLY DELICATE PERFUME: THE SEMI-DOUBLE VIOLET-BLUE "PRINCESS MARY," FROM A WATER-COLOUR BY MISS DORA RATMAN; "AMONG THE MOST BEAUTIFUL MODERN BOOK ILLUSTRATIONS OF FLOWERS THAT I HAVE SEEN."

Illustrations reproduced from the book "Violets for Garden and Market," by courtesy of the publishers, W. H. and L. Collingridge, Ltd.

A few days ago I was discussing sweet violets with my friend W. T. Stearn, the erudite librarian to the R.H.S., who has been investigating the origin and parentage of the large-flowered garden violets. He stunned me with a flood of learning which I cannot begin to remember, intensely interesting though it was. But I gather that our big violets are not pure *Viola odorata*, but are of hybrid origin,

and that their pedigrees run back for a thousand years or so, and take one to Turkey and—I think—Persia. I look forward to reading, at some future date, the Stearn monograph on "The Origins of the Modern Violet," for he is the sort of scientist who, if in the course of his investigations he should wish to consult a botanical work in Turkish, Persian, Russian or Basque, quietly masters those languages—and carries on. Meanwhile, I shall try to grow the rare and difficult-to-propagate violet "Tina Whitaker," and enjoy my little pink-white wild ones.

### AN IDEAL EXPRESSION OF FRIENDSHIP.

A subscription to *The Illustrated London News* is the ideal gift to friends, either at home or abroad, whom we are not able to see frequently, yet desire to keep in touch with. Each week as the new copy arrives, the recipient will be reminded afresh of the kind thought of his or her friend, recalling a birthday or other anniversary. Orders for subscriptions can now be taken, and should be addressed to The Subscription Department, "The Illustrated London News," Commonwealth House, 1 New Oxford Street, London, W.C.1.

#### RATES OF SUBSCRIPTION TO "THE ILLUSTRATED LONDON NEWS"

Published at 2/- Weekly

THESE TERMS ARE INCLUSIVE OF POSTAGE	12 months and Xmas No.			6 months and Xmas No.			6 months without Xmas No.		
	£	s.	d.	£	s.	d.	£	s.	d.
Inland ... ..	5	16	0	2	19	6	2	16	6
Canada ... ..	5	0	0	2	12	0	2	8	9
Elsewhere Abroad ... ..	5	5	0	2	14	3	2	11	0



## NOTES FOR THE NOVEL-READER

## FICTION OF THE WEEK.

IT is almost never true that one part of a novel-sequence can be read as a complete work; and in a sense it ought not to be true. "The Foolish Virgin," by Margaret Penn (Cape; 10s. 6d.), attempts no front of self-sufficiency. It is a chapter in the story of a young girl approaching womanhood on the eve of the First War, and is presented frankly as a chapter. At this point, Hilda Winstanley is fourteen years old. But who she is, why she was brought up in Moss Ferry "as the foster-child of simple, labouring people"—and that with her own grandma in the neighbourhood—we have to guess in vain, or look for a reply in "Manchester Fourteen Miles." But here, at any rate, she starts afresh; she has been taken over by her father's people. As they are educated, and they live in London, it is like a call to Paradise.

This book rounds off her adolescence, and has no story; it simply watches her grow up. It is quite unpretending, and in some ways inadequate. One can't say there are any people in it, except Hilda; or, to be fair, except in reference to Hilda. How much we have all read about the young idea! And how the threat of a recurrence makes the heart sink! Yet, by a simple formula of moderation and exact truth, Hilda is kept as fresh as May. She is not sentimentalised, or psycho-analysed. She is appealing, imbecile and girlish to the backbone.

The quality of such an uneventful record is a shade elusive. But take her first steps in the new environment. Being young, she is, of course, a snob—eager to please, ashamed of her rusticity, afraid of doing the wrong thing. But there are no great snags; she only tries to blow out the electric light. Then comes the question of attending church. Aunt Helen says that she may please herself; and, with a joyous feeling of advancement, she declares for church, as the supposed alternative to chapel. Whereas Aunt Helen really meant that she could stay at home. This is so staggering that she can hardly take it in, and having grasped it, hardly knows her own mind. But habit is too strong; for fear of judgment, she decides on evening service—hoping to reap the benefit hereafter, and also to impress her relatives by this display of constancy. There is no birth of doubt, no intellectual crisis. But she does not go back.

All through, the "modesty of nature" is preserved: in her slight awkwardness with Uncle Phillip; in her brief entanglement with Ram Lal; in her clandestine visit home, in her narcissus-dreams, and green-sick, fleeting adorations. All is exact and natural and quietly humorous. And all is told with great sympathy.

Of course, it is essentially a woman's book. "The Swimming-Pool," by Alan Jenkins (Heinemann; 10s. 6d.), is more ambitious, infinitely more informative; it has a wider scene—but it has nothing like so much heart. By which I don't mean sentiment, but core. One has a sense of stripping off the outer leaves, till it is nearly finished. Perhaps an unfair judgment—but a timely warning.

The swimming-pool is in a garden village outside Cairo; and in the last days of the war, it is a kind of neutral zone. British, Egyptians and Europeans, soldiers and refugees, flotsam from Nazi Germany, the Balkans and the Middle East, all use the pool and tolerate each other. "Mix" is too strong a word; only the polyglot and happy children can be said to mix. The adults usually turn up in groups, mingle for half an hour or so, and then re-form: especially the Viennese, whose native country is a figment of desire. But at the worst, they let each other be.

But shortly everyone, however homeless, will be forced to move. The war will end, and xenophobia is waxing. A Minister has just been murdered in the Club grounds, for not being definitely anti-British. And even those Egyptians, like little Mansour, who are shocked to death, are also much inclined to cheer. For little Mansour, as a child of feeling, there are no opposites. He hates the British, and adores them too. He has a yearning love for Captain Rennie and his anglicised Egyptian wife; and all the concord that is possible—before the British forces are withdrawn from Cairo and the pool changes hands—is that the Englishman should understand his nature and return his friendship.

One mustn't ask the story to get under way, although it has a thriller-element in the psychotic murderer. Nor should one focus on the refugees. The core, as far as it exists, is Mansour, and the point is his point of view, fondly and movingly explained. This theme has an acknowledged debt to E. M. Forster, in his "Passage to India."

"Mr. Merston's Money," by John Welcome (Constable; 10s.), is purely masculine, but lightweight. Young Billy, in an Irish bank, has turned to Suirtees for a "life-illusion." Then it comes true; he is bequeathed a fortune, and can hunt in earnest. Under the wing of Captain Gannon, a good-natured solitary, he is taught to ride, and started on his new career. But then he falls in with the Ravens. They are a tough young pair, and Gannon warns him to look out; he has apparently a standing feud with them. But Monica is very fascinating, very friendly, and her prey is quite green. And so he gets into a nasty scrape—about a horse, of course—and gets his patron into it as well. However, Billy's infamy is short. He is a pleasant lad; the Irish characters and hunting background have a good flavour; but it would appear that masculinity and sense are sworn foes.

"Miss Silver Comes to Stay," by Patricia Wentworth (Hodder and Stoughton; 9s. 6d.), is once again a cosy novel, with detection as a backbone. James Lassiter's return to Melling House after his mother's death has raised a complex of disturbances. He was engaged once to Rietta Cray, went off to seek his fortune, and is still unmarried. Rietta's nephew, whom she brought up, has lost his wife in bitter circumstances and is ripe for murder. Murder takes place; Miss Silver is at hand to deal with it; and so the innocent, though blackly compromised, are safe from harm. Thrilling enough, but even more agreeable.

## CHESS NOTES

By BARUCH H. WOOD, M.Sc.

BROWN wrote down 32. P-K5 on his score-pad and leant back in his chair with a self-satisfied smirk. "Waiter!" he called commandingly. "Two coffees, please!" Green squirmed uncomfortably in his chair. He knew what that meant. Brown wasn't the type to stand you a cup of coffee unless quite convinced he had you whacked.

Green's position on the board was so bad, the pieces were almost in tears. His king had reeled to KR1, his queen's side pieces were only waiting for the end to put them out of their misery. Now his only useful piece was attacked, it would have to move and leave a bishop undefended. Move... where? At Ktr, it would be back where it started the game; at K5 it would be captured. At Q2, it would jam up his own queen's side pieces for good.

In a juncture like this, a man wanted (thought Green peevishly) to be able to concentrate in absolute peace, to see if any hope remained. But there was Brown, humming faintly under his breath, his whole complacently superior appearance a distraction and an offence. To lose a game was bad enough, but to be nauseated and outraged by Brown's attitude of smug, preening calm, by the sheer ugliness of his unhealthily overfed shape over against you, made it infinitely worse.

"Oh dear, oh dear—my bishop is not only left unprotected, it's lost—he simply attacks it with his queen and it has nowhere to go!" moaned Green to himself. "Why did I stick that bishop out there?"

"Why do I stick myself here?" his musing continued. "My wife expected me home an hour ago. I said I'd try to be earlier to-night. There'll be that hurt look in her eyes again. Once again, I won't be able to have even ten minutes in the garden. And once again, I'll only have the merest glimpse of little Joan before she's put to bed!"

"What a husband I am, what a father! What a breadwinner!" He winced as he realised that, to appear for this game promptly by five, he'd had to slink out of the office with at least half-a-dozen important matters shelved, his secretary's eyes on him, accusing and contemptuous. Would he ever catch up with his correspondence? It was weeks since he had been really on top of his work.

"Well, you are in a mess!" grated Brown. "It's hopeless!"

"Hopeless my foot! I lose a bishop, I suppose."

"You lose more than a bishop, old man, haven't you noticed my threat to your KR2?"

Cold sweat broke out on Green's forehead as the full ignominy of his situation dawned on him. His whole game had fallen to pieces. If the knight moved, he was mated. If it didn't move, it would be captured and—heavens, it didn't make a scrap of difference, he was mated just the same!

"If I'm going to wreck my home, my health and my career, I might at any rate do it in gayer surroundings," he ranted to himself. "I'm an absolute slave to this damned game, and all it brings me is cold feet and second-rate coffee in a third-rate club, suffering the insult of continued defeat at the hands of an utter bounder I wouldn't condescend to know at all, in the ordinary way. If I'm to lose at chess, it might as well be to a gentleman, not a loathsome, overfed slug with the manners of a cad!" God, how unbearable it all was!

"I resign!" he muttered aloud. "Mustn't stay for cheerio; told my wife I'd be back early."

"Cheerio for now, then! See you here same time to-morrow?"

"Yes, I'll be here."

"Five on the dot?"

"Five on the dot!" said Green.

## BOOKS OF THE DAY.

## MEN AND TENDENCIES.

ROGER BUSHELL, the leader of the great mass escape from Stalag Luft III., which had such tragic consequences, was a friend of mine in pre-war ski-ing days. Although all the 600 British and Dominion airmen who made attempt after attempt to escape from Sagan played their remarkable parts, it is Roger Bushell who is the real hero of "The Great Escape," by Paul Brickhill (Faber; 10s. 6d.). To say that Roger Bushell was tough is to indulge in understatement. Mr. Brickhill mentions Roger's ski-ing in a way which is evocative to all who knew him in happier days: "He used to take one course straight down at uniform, maximum speed, swearing like a trooper." As Mr. Brickhill says, after seven months of grilling by the Gestapo—this was after his second escape, which came within yards of success—he no longer regarded escaping as an exciting adventure. His ruthlessness and charm made him an ideal leader for the half-starved officers who performed such miracles of organisation. British ingenuity seldom, perhaps, showed itself in such a remarkable guise, as in the preparations made for the Great Escape. Not merely did they build three great tunnels but they wired them with electric cable. They devised underground workshops, railways—on the night of the Great Escape itself each man was hauled, lying on a home-made trolley, the whole length of the narrow tunnel. They devised air-pumps made out of kit-bags. They forged papers—on one occasion Roger Bushell was admiring the handiwork of the officer in charge of faking, who had been producing passes out of camp, and said that he could not tell them from the genuine ones. Whereupon the forger said quietly that they were all fakes. They produced German uniforms. They produced "rifles" made out of bed-boards, only to find, when they were about to march a party of prisoners for de-lousing out of camp under the charge of their "German guards" carrying these "rifles," that the normal escort were in future to carry revolvers, not rifles! Throughout the period of preparation they were under great, if controlled strain, though from time to time nerves were frayed and tempers, particularly Roger Bushell's, at snapping point.

This book is a sequel to "Escape to Danger," and to my mind it is a better book than that best-seller. I know of few scenes more sombrely and dramatically described than the occasion at which the Camp Commandant broke the news to the Senior British Officer that forty-one (in the event it proved to be forty-seven) of the prisoners had been killed resisting arrest. Among those so murdered was naturally the officer on whom they had had their eye for a long time—Roger Bushell. But this book is a fitting epitaph.

If my view of "The Great Escape" is clouded by feelings of friendship, I labour under no such disadvantage in reviewing "H. G. Wells," a biography by Vincent Brome (Longmans; 15s.). Indeed, my personal antipathy towards that squeaky-voiced, piggy-eyed, self-appointed materialist saviour of the world makes it necessary for me to fall over backwards in order to do justice to Mr. Brome's book. Mr. Brome has been much criticised, particularly by those who regarded Wells with awe while he lived. I think he has been wrongly criticised. It is not his fault if, in examining Wells, the man, he has had to reveal to the faithful that Wells, the man, had the morals of a peculiarly disreputable tom-cat. Nevertheless, Wells as a prophet stirred the imagination of his day and age, even if, as an early Fabian, he lived long enough to see the beginning of the falsification of his Utopian hopes. Wells, the sociologist, did much to lay the foundation, for good or ill, of the Welfare State—though I think it is a little unkind of Mr. Brome to suggest that he was "one of the creators of modern man." To say the least of it, that is a desperate responsibility.

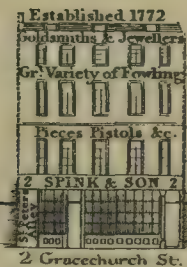
It is refreshing, after reading Mr. Brome's most interesting book, to pick up something healthier and more balanced. This is "Return from Utopia," by the Rt. Hon. Richard Law, M.P. (Faber; 12s. 6d.). This book should be read in immediate conjunction with the "brave new world of easy money and easy virtue" which Wells proliferated. Mr. Law is concerned with humanity, with the past, the present and the future of Britain, and with the fate, now trembling in the balance, of Western civilisation as a whole. He sees mankind being destroyed by the machines he has made, and the materialism he has worshipped. He says: "Utopia spells the doom of twentieth-century man unless he can make good his escape from it. The crucial weakness of Utopia is that it presupposes that Man's only relationship is with Society, with Government, with the State. But Man's fundamental relationship is not with Society or the State. It is with his God. If he can re-establish that relationship, he can be free again. More than that, he can be Man again." Mr. Law is a distinguished politician with a tendency towards making dull speeches, but he certainly can think—and write.

Mr. John Gunther's "The Riddle of MacArthur" (Hamilton; 12s. 6d.) is further proof of that first-class journalist's innate sense of timing. Although this interesting study of the General obviously does not include his resignation, it carries the story right up to the verge of it, and makes it clear to the casual reader why the clash came. Mr. Gunther does not seek to defend the General's flamboyant ego, any more than he stresses his past military greatness. By far the most interesting part of the book is the picture he gives of MacArthur, the great civilian administrator, turning the Japanese from beaten militarist enemies into apparently democratic friends.

Another American, who contributes his quota to the great debate of modern times, is Mr. Stringfellow Barr in "The Pilgrimage of Western Man" (Gollancz; 7s. 6d.). This book is a history of Europe from the Middle Ages to the present day. If you do not mind such Transatlanticisms as that Philip II. felt "obligated to attend the autos-da-fé," and the occasional naïveté of his approach, you will find this appeal for a world government attractive.

E. D. O'BRIEN.





#### CONTINUITY

Founded by Marshall Spink at 2, Gracechurch Street, in 1772, Spink & Son is today under the personal direction of his three great great grandsons, Harold, David and Philip Spink.

*Fine works of Art*

Our re-built Galleries contain a superb collection of Old English Silver; Chinese Works of Art; Paintings and Drawings; Coins, Orders and Medals; Egyptian, Greek and Roman Antiquities.



5, 6 & 7 KING STREET, ST. JAMES'S

**SPINK & SON LTD**  
5, 6 & 7 KING ST., ST. JAMES'S, LONDON S.W.1  
Tel: Whitehall 5275 · Cables: Spink, London

IN CANADA: SPINK & SON (CANADA), LTD., 103, BLOOR ST. WEST, TORONTO.

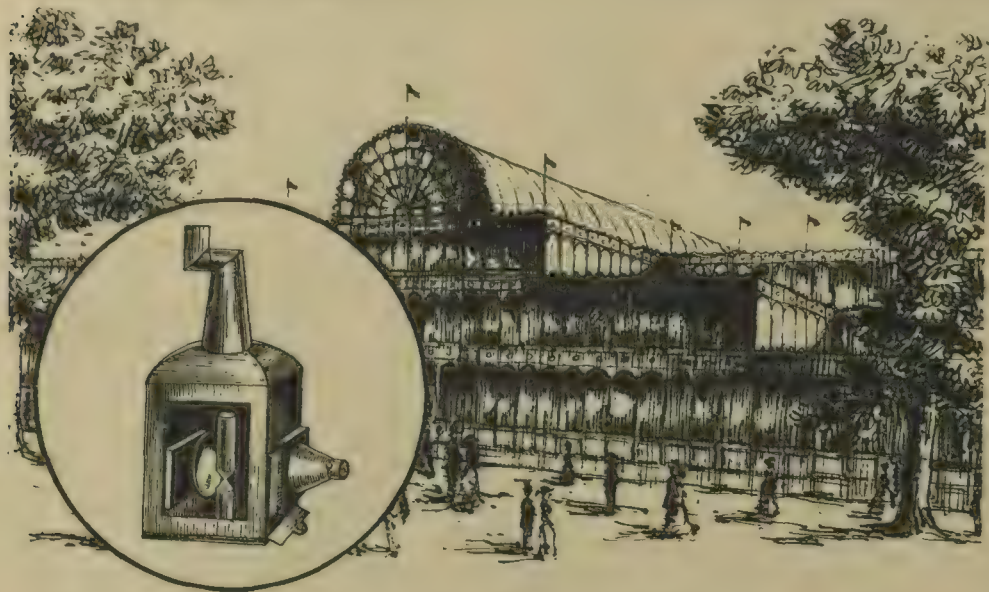


# FIBREGLASS

TRADE MARK

is in the  
**ROYAL FESTIVAL HALL**  
 for sound insulation  
 and absorption

FIBREGLASS LIMITED, RAVENHEAD, ST. HELENS, LANCs. · TELEPHONE: ST. HELENS 4224



GREAT EXHIBITION · 1851

## PHILIPS ELECTRICAL LTD

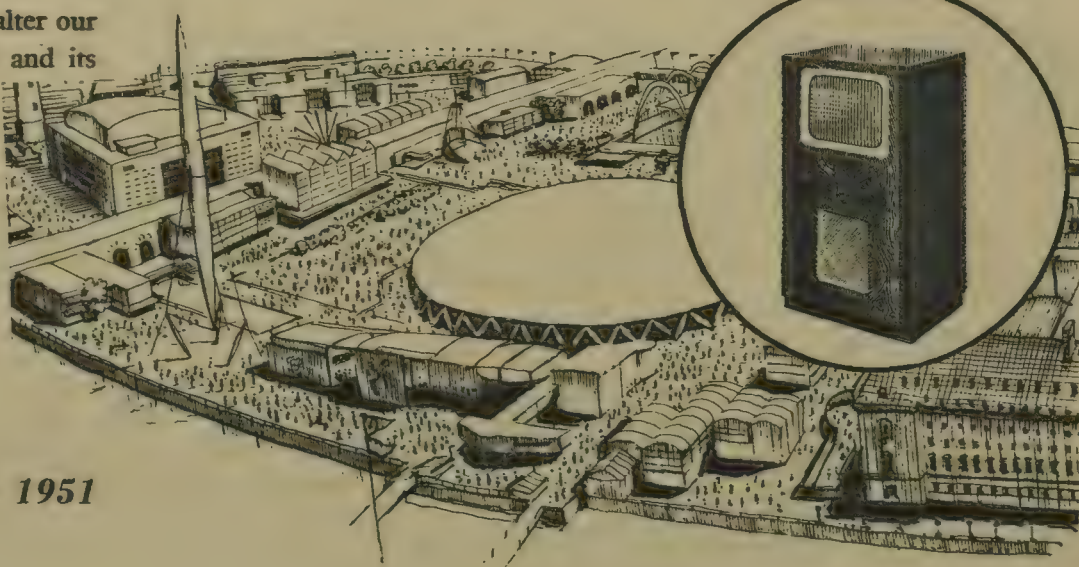


RADIO & TELEVISION RECEIVERS · TUNGSTEN, FLUORESCENT, BLENDED & DISCHARGE  
 LAMPS & LIGHTING EQUIPMENT · 'PHILISHAVE' ELECTRIC DRY SHAVERS  
 CYCLE DYNAMO LIGHTING SETS · 'PHOTOFLUX' FLASH BULBS · HIGH-  
 FREQUENCY HEATING GENERATORS · X-RAY EQUIPMENT FOR ALL PURPOSES  
 ELECTRO-MEDICAL APPARATUS · ARC & RESISTANCE WELDING PLANT &  
 ELECTRODES · ELECTRONIC MEASURING INSTRUMENTS · MAGNETIC FILTERS  
 BATTERY CHARGERS & RECTIFIERS · SOUND AMPLIFYING INSTALLATIONS · CINEMA  
 PROJECTORS · RECORDING APPARATUS · FINE WIRE & DIAMOND DIES

A page of history turns, and Hyde Park and Magic Lanterns give way to the South Bank and Television.

In the century between, nothing has done more to alter our way of life than the increased knowledge of electricity and its applications. And in the acquisition of that knowledge no organisation has played a more distinguished part than Philips, pioneers for over fifty years in all branches of electrical research and manufacture.

PHILIPS ELECTRICAL LTD · CENTURY HOUSE  
 SHAFTESBURY AVENUE · LONDON · W.C.2



FESTIVAL OF BRITAIN · 1951



STEEL GIRDERS & ALUMINIUM ROOFING ★ DOME OF DISCOVERY ★ BRIDGEWORK & CONICAL ENTRANCE FEATURES ★ SHOT TOWER EXTENSION ★ LAMELLA ROOFING



CONSTRUCTIONAL ENGINEERS

**HORSELEY BRIDGE AND THOMAS PIGGOTT LTD**

COMPLETE ERECTION BY

**CARTER - HORSELEY (ENGINEERS) LTD**

LONDON · TIPTON · NEWCASTLE · CARDIFF · SHEFFIELD · MANCHESTER



IMPORTANT TO EVERY MOTORIST

**LODGE****SPARKING PLUGS**

for your car are  
basically the same  
as used so  
successfully in  
motor racing★



The most vital part of a sparking plug is the insulator and 'SINTOX' insulation, exclusive to LODGE, is standard to *all* types. That is why every win, in testing gruelling motor races, is further proof that LODGE is the world's most reliable plug for you and your car — remember this when buying plugs.

FIT **LODGE** SPARKING PLUGS IN YOUR CAR

The experts' choice for superlative engine performance

Obtainable from all accessory dealers and garages

British, made throughout by LODGE PLUGS LTD., RUGBY

*Is any suit  
worth  
40 guineas?*

Admittedly, a good suit costs a lot of money today—too much money. We are the first to admit and regret it. But your 40-odd guineas\* represents something more than a purchase. A good suit is an investment—admittedly a big one nowadays because fine cloth and craftsmanship have never been so dear. Yet what investment could be sounder—and what give so generous a return over the years!

\*This price, with us, is at present inclusive of purchase tax

**Gieves**

Limited

27 OLD BOND STREET LONDON W1

Edinburgh • Liverpool • Bath • Portsmouth • Southampton • Londonderry  
Bournemouth • Gibraltar • Weymouth • Plymouth • Chatham • Malta

**MEN O' WAR***Their medium—our heritage—the sea.***SAUNDERS ROE LTD**

OSBORNE • EAST COWES • ISLE OF WIGHT





*With my farthing dip and my warming pan,  
I'm a typical seventeenth-century man :  
My blunderbuss is for scaring off thieves —  
But I hope that nobody really believes  
That it's fun being quaint, believe me, it ain't.*

BUT THIS IS THE TWENTIETH CENTURY. From splitting the atom to warming the baby's milk, from driving electric trains to driving the dentist's drill, electricity, potent and tireless, supplies the motive power. The history of the development of modern electrical equipment is largely the history of Associated Electrical Industries. A.E.I. is the parent company of a group of famous manufacturers of equipment. It exists to further methods of making and using electricity; setting aside an annual £1,000,000 for research. The constituent companies have 55,000 men and women on the pay-roll, who turn out £50,000,000 worth of equipment each year. A.E.I. has made industrial history. But A.E.I. is concerned, not with the past, but with tomorrow.

IT ALL ADDS UP TO

**A E I**

*Firms comprising A.E.I. include:*

The British Thomson-Houston Co. Ltd.  
Metropolitan-Vickers Electrical Co. Ltd.  
The Edison Swan Electric Co. Ltd.  
Ferguson Pailin Ltd.  
The Hotpoint Electric Appliance Co. Ltd.  
International Refrigerator Co. Ltd.  
Newton Victor Ltd.  
Premier Electric Heaters Ltd.

Associated Electrical  
Industries



## INCREASED TRADE *through British Skill*

Industrial development programmes need more than capital and man-power. They require knowledge: the technique of production applied to a wide range of industries. As a result of its long history of industrial achievement, Britain is able to supply this knowledge—and has the manufacturing resources to back it up. The Vickers Group, for instance, can provide capital equipment for land, sea and air transport, factory construction, and primary and secondary industries of many kinds—as well as skilled advisers and technicians to help put the precepts of efficiency into practice. Some idea of what this means in terms of productive capacity is given by an Exhibition now being held at Vickers House, Broadway, London, S.W.1.

**VICKERS**  
GROUP OF COMPANIES

*Some of the Products:* SHIPS · SHIP REPAIR · MARINE ENGINES · DOCK GATES  
AND MACHINERY · AIRCRAFT · INDUSTRIAL, MINING AND POWER  
STATION EQUIPMENT · RUBBER AND PLASTIC PRODUCTS





*"From Quiet Homes and First Beginning, Out to the Undiscovered Ends . . . . ."*

HILAIRE BELLOC

A

1896.

No. 12039.

VICTORIA,



BY THE GRACE OF GOD,

Of the United Kingdom of Great Britain and Ireland, Queen, Defender of the Faith: To all to whom these presents shall come, Greeting:

WHEREAS GUGLIELMO MARCONI of 71 Hereford Road Bayswater in the County of Middlesex,

hath represented unto us that he is in possession of an invention for

Improvements in transmitting electrical impulses and signals and in apparatus therefor,

that he is the true and first inventor thereof, and that the same is not in use by any other person, to the best of his knowledge and belief:

AND WHEREAS the said inventor hath humbly prayed that We would be graciously pleased to grant unto him (hereinafter, together with his executors, administrators, and assigns, or any of them, referred to as the said patentee) our Royal Letters Patent for the sole use and

*A reproduction of the original patent granted to GUGLIELMO MARCONI by Queen Victoria in 1896.*

These words might well have been written to describe the genesis and development of the idea which inspired the young Marconi fifty years ago when he pondered over the possibility of communication being carried on between one person and another, over any distance, by means of electro-magnetic impulses generated in the ether of space.

Shining through all the achievements of Marconi and the distinguished research and development engineers and administrators in many countries who have assisted in building up the Marconi tradition, will be found a great faith and an unbounded imagination which has kept Marconi's Wireless Telegraph Company foremost amongst pioneers, outstanding to the present day and convinced of supremacy in the future.

Their example provides good grounds for the belief that whatever may occur in the years to come, their successors in the Marconi family, rich in tradition and stimulated by achievement, will continue to lead in all new developments in the wireless field.

MARCONI'S WIRELESS TELEGRAPH CO. LTD., CHELMSFORD, ESSEX



These illustrations shew an artist's impression of the B.I. Company's new s.s. "KENYA". This 15,000-ton passenger and cargo liner, the largest vessel yet designed for the B.I., will enter their U.K./East African Service towards the end of August, 1951.

BRITISH INDIA STEAM NAVIGATION CO. LTD.

122 LEADENHALL ST. E.C.3

14 COCKSPUR ST. S.W.1 · 9 KINGSWAY, W.C.2

AGENTS: GRAY, DAWES & CO. 122 LEADENHALL ST. E.C.3

**B.I.**





Picture by courtesy of The New Yorker

One reason they call justice rough, young man, is that a leading lady can look anyhow and still stay at a premium • While one shoelace undone will have you written off as a dangerous Bohemium • This is a friendly (faintly tinged with commercialism) warning • That a chap's turnout should be even more perfect at eve than in the morning • And that at Simpson's in addition to the sublime Daks Jackets, Dinner • He will find suits for all business or leisure occasions and every conceivable item of outfit. each of its kind an undisputed winner.

Simpson (Piccadilly) Ltd  
202 Piccadilly London W.1  
Regent 2002



BY APPOINTMENT  
Gin Distillers to H.M. King George VI  
BOOTH'S DISTILLERIES LIMITED

# BOOTA'S

## DRY GIN

*Definitely Superior!*

Maximum prices in U.K. 33/9 per bottle, 1/2 bottle 17/7, 1/4 bottle 9/2, miniature 3/7  
THE ONLY GIN THAT HOLDS THE BLUE SEAL OF THE INSTITUTE OF HYGIENE





By Appointment  
Gin Distillers  
to H.M. King George VI

Quality  
Incomparable

# This is the Gin

## Gordon's

### Stands Supreme

Maximum Prices : Bottle 33/9 ; ½ Bottle 17/7 ; ¼ Bottle 9/2 ; Miniature 3/7. U.K. only

SAY

"Noilly  
Prat"

...and your  
'French'  
will be perfect!

The real start of Dry Martinis  
and other drinks with a  
"French" accent.

Make sure you get Noilly Prat — real full  
strength vermouth. Subtle, distinctly dry, it is  
the vermouth which has made "French"  
famous throughout the world.

Yes, always ask for Noilly Prat and you'll get full strength  
vermouth — not less than 31% proof spirit, blended and  
bottled in the large bottle in France.

## NOILLY PRAT

REAL FRENCH VERMOUTH

IMPORTED BY WM. CHAS. ANDERSON & CO., 8 LIME STREET, LONDON, E.C.3



By Appointment  
Motor Mower Manufacturers  
Charles H. Pugh Ltd.

## ATCO

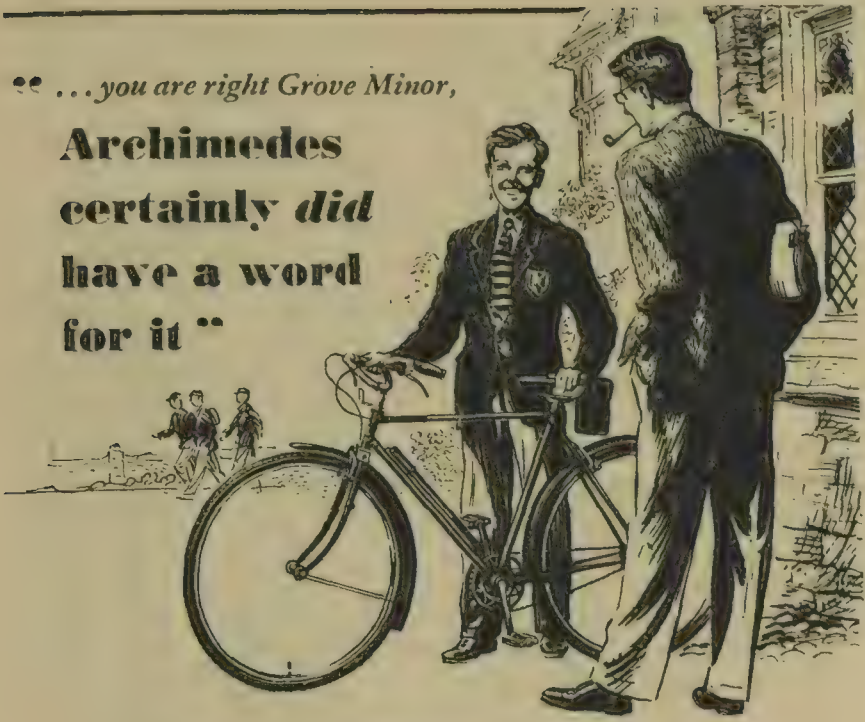
### MOTOR LAWN MOWERS

Nothing is more characteristic of our country  
than its verdant velvet lawns and the cossetting  
bestowed upon them. And no name is more closely  
associated with this labour of love than ATCO whose  
acknowledged prerogative it is to reduce it to a  
minimum. ATCO accomplishes this, not merely  
by making motor lawn mowers of outstanding  
proficiency but by maintaining this proficiency with-  
out end by a nation-wide Service Organisation  
unsurpassed in any industry.

In this year of Festival, ATCO welcomes visitors to  
Britain and hopes they will call to mind when  
treading the famous green swards of Lord's, of  
our university colleges and the playing fields  
of our public schools and clubs, that so many of  
them are mown by ATCO Motor Lawn Mowers.

CHARLES H. PUGH LTD.,  
WHITWORTH WORKS,  
BIRMINGHAM, 9.





“...you are right Grove Minor,  
**Archimedes**  
**certainly did**  
**have a word**  
**for it”**

“Yes Sir, when I saw my Phillips bicycle in the  
Cycle Dealer’s I fairly shouted ‘EUREKA’.” You too will find a  
Phillips model you will be proud to own—or buy for your boy or girl.  
Phillips quality has made Phillips bicycles renowned the world over.

See the Adult and Junior  
range of Bicycles at  
your Dealers. Also  
send for Booklet “Per-  
fection in Cycling” and  
illustrated catalogue.

J. A. PHILLIPS & COMPANY LIMITED, CRENDEN WORKS, SMETHWICK, BIRMINGHAM, 40



# At the Great Exhibition and the Festival

DIAMONDS, SECURITIES, DEEDS,  
CASH—the house of Chubb has  
been helping to safeguard them all  
since the reign of George III.

In 1851 Chubb designed and  
built the ingenious grille enclosure  
which protected the Koh-i-noor  
diamond at the Great Exhibition.  
At night a mechanism lowered the  
jewel into the safe below.

Now, a hundred years after,  
Chubb Security is demonstrated

# CHUBB

CHUBB & SON'S LOCK AND SAFE CO. LTD. 40-42 OXFORD STREET, LONDON W1

*The Spirit  
of Scotland*

*'Quality  
Sells'*

*The Distinctive Whisky*  
IN  
*The Distinctive Bottle*

WM. SANDERSON & SON LTD., QUALITY STREET, LEITH; LONDON OFFICE, BATH HOUSE, PICCADILLY, W.1



**Why successful men have this  
Ronson desk lighter\***



*Press, it's lit—  
Release, it's out!*



\*With the handsome Ronson Rondelight on your desk, you have a quick, sure light within reach—for yourself, for visitors. One hand lights it. Nothing upsets it. The jewellery finish and fine design say your taste is as good as your judgment. Yes—this is the Ronson, for anyone who ever works at a desk. A splendid gift for yourself—for friends.

**Ronson Rondelight** desk lighter, finished in chromium plate with choice of black, grey, black and ivory, or black and red enamel. Filled once, lasts for months. From 52/6

**For distinction... get a **RONSON****  
WORLD'S GREATEST LIGHTER

FOR YOUR OWN PROTECTION — LOOK FOR THE TRADE MARK **RONSON**



**There's more  
to the game  
when you play  
with...**

**SPALDING**

Chosen for the Festival

**A. G. SPALDING & BROS. LIMITED (Est. 1876)**



BY APPOINTMENT  
MAKERS OF WEATHERPROOF CLOTHING  
TO HIS MAJESTY THE KING

## APPRECIATION

The man who buys a Burberry Suit does so because he expects superlative materials of the richest quality.

In addition, he expects, and receives, faultless tailoring... a perfection of fit which lasts throughout the long life of his suit.

Lounge suits in rich quality Tweeds and Saxories, ready to try on. Commencing at £25. 9s. 0d.

**BURBERRYS**

HAYMARKET, LONDON, S.W.1.

Telephone: WHitehall 3343

BURBERRYS LTD



**ALLEN**  
REGD TRADE MARK

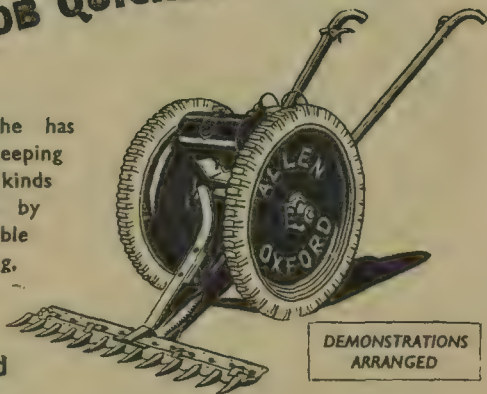
**MOTOR  
SCYTHE**

**DOES A BETTER JOB QUICKER**

The World's finest Motor Scythe has earned an enviable reputation for keeping down coarse grass, bracken and all kinds of rough growth. Self propelled by 1.9 h.p. engine. Attachments available for spraying, hedge cutting, pumping, hoeing, sweeping, rolling, etc.

For further details write to Dept. D

**John Allen & Sons (OXFORD) Ltd**  
COWLEY OXFORD · TEL. 7155



DEMONSTRATIONS  
ARRANGED



*The Finest Liqueur  
at any time*

Indispensable in:-  
★ Cocktails  
★ Fruit Salads  
★ Grape Fruit etc.



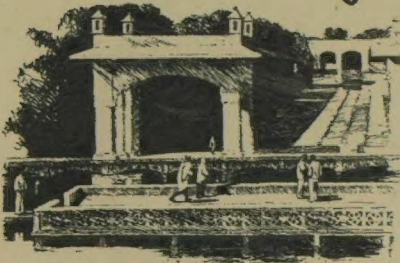
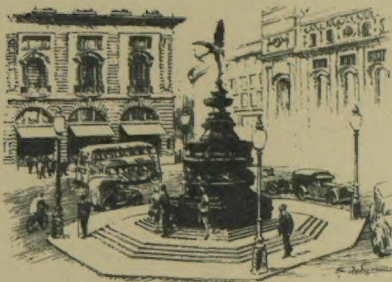
**COINTREAU**  
Extra Dry for England

Sole Importers:

W. GLENDENNING & SONS LTD. NEWCASTLE UPON TYNE 6



Whether in  
Piccadilly....



....or in  
Pakistan

and wherever fine cigarettes are  
appreciated....smokers choose



The House of STATE EXPRESS 210 PICCADILLY, LONDON, W.1.

3.



Now, take this glass

If you want to, taste all the

orange squashes on the market, with or without gin... you'll

find there's only one that gives you **Schwepp perfection** (that's a secret  
between Schweppes and ripe golden oranges)

**Schweppes** Fruit Squashes  
True-to-the-Fruit



Orange. Lemon. Grapefruit. Lime Juice Cordial (3/- per bottle)  
Lemon Barley (2/9 per bottle)



### A WORLD-WIDE FAVOURITE

Wherever there is entertaining, there is  
always Cinzano. It is the unfailing sign  
of a good host who not only knows the  
best, but insists on having it to give  
his friends.

#### THE CINZANO APERITIF

A generous measure of Cinzano plus a little  
lemon peel, a chip of ice and just a splash  
of soda. Store Cinzano in your refrigerator  
until required. It is at its best when served  
iced.

PRICES (large bottles)  
Italian (sweet) Red or White 16/6. French (dry) 18/-

GENUINE  
**CINZANO**  
VERMOUTH

Renowned for its outstanding quality since 1816

STOCKED BY ALL GOOD WINE MERCHANTS AND OFF LICENCES



### Wherever Timber is Used Solignum Protects it!

The preservation of timber has always been important,  
but its present shortage renders the need for  
Solignum even more imperative. For over 40 years  
Solignum has been used for the protection of wood-  
work against dry-rot and decay. It destroys the  
dry-rot fungus wherever brought into contact with it  
and gives complete immunity against attack.

Solignum is also used all over the world for the pro-  
tection of timber against attack by white ant, wood  
borers and other destructive insects. But it must  
be Solignum—applied by brush coating, spray guns  
or by dipping.

SOLE MAKERS **Solignum Ltd., Devington House, Norfolk Street, Strand, W.C.2**



**70 Years of Service**  
for  
**Children**



Please Help  
THE

## CHILDREN'S SOCIETY

**1881**

THEN KNOWN AS  
**WAIFS &  
STRAYS  
SOCIETY**

NOT STATE SUPPORTED  
5,000 IN OUR CARE

GIFTS and LEGACIES  
GRATEFULLY RECEIVED

**1951**

NOW CALLED  
CHURCH OF ENGLAND  
**CHILDREN'S  
SOCIETY**

CHILDREN'S SOCIETY, OLD TOWN HALL, KENNINGTON S.E.11

Drink  
*Rayner's*  
**Lembar**  
all the year  
hot or cold



Lemons  
Glucose  
Scotch Barley  
Sugar

MADE BY RAYNER AND COMPANY LIMITED, LONDON, N.18

## ENGLAND

E. W. TATTERSALL & R. G. BURNETT  
**London Lives On**

A cheap revised edition, including extra plates, of a well-known London album. There are 100 full-page completely post-war photographs, each one faced by a full-page commentary. Demy 8vo. (8½" x 5½") 208pp. 12s. 6d. net.

HUGH & PAULINE MASSINGHAM'S  
**The London Anthology**

This is a unique mosaic of the 'City of the World': there are 200,000 words—and scores of illustrations—from the writings of 500 years on every aspect of London life. 'How good this big book is—what wide and curious research'—*The Times Literary Supplement*. Demy 8vo. (8½" x 5½"). A few only. 21s. net.

G. S. DUGDALE'S  
**Whitehall  
through the Centuries**

This is the first illustrated history of the world's most historic thoroughfare, and was described by *Country Life* as 'the most considerable work' on the subject. There are 84 magnificent illustrations. Royal 8vo. (10" x 6½") 18s. net.

**The ENGLISH CATHEDRALS Series**  
G. H. Cook is a well-known architectural authority, and his books in this series have been widely praised. There are about 70 large plates in each big book and a text of 15,000 words.

Published to date: *Portrait of Durham Cathedral*, *Portrait of Canterbury Cathedral*, *Portrait of Lincoln Cathedral*, *Portrait of Salisbury Cathedral*, *Portrait of S. Albans Cathedral* (May 31st). Med. 4to. (11½" x 9") 15s. net. each.

**Phoenix**

Published by Phoenix House Ltd., 38 William IV St., W.C.2. Obtainable through any bookshop.

**Lindt**  
THE  
CHOCOLATE  
OF THE  
CONNOISSEUR



There are many imitations

but only one

**AERTEX**

Nothing is so healthful and comfortable as a cellular weave for men's and boys' underwear, for blouses for women and girls, and for corsets and pyjamas. All these garments are made in AERTEX, but to avoid imitations always look for the Aertex label.



Genuine Aertex  
bears this label



—and utility

## INCURABLES



A HAPPY HOME AT  
STREATHAM.

We give REAL HOME LIFE to 100 Incurable invalids. All are largely dependent on us for help and necessities of life and we APPEAL FOR FUNDS. There is No Voting System, admission being in order of application.

THE HOME HAS NOT  
BEEN NATIONALISED.

Legacies, Subscriptions and Donations  
are urgently needed.

**BRITISH HOME  
FOR INCURABLES**  
(OF THE MIDDLE CLASS)

Patron: Her Majesty the Queen  
STREATHAM, S.W.16

Secretary's Office:  
At above address.

'Phone: Gipsy Hill 5341.







# du MAURIER

FILTERED FOR FLAVOUR

THE CIGARETTE WITH THE EXCLUSIVE FILTER

CONDITIONS OF SALE AND SUPPLY.—This periodical is sold subject to the following conditions, namely, that it shall not, without the written consent of the publisher first given, be lent, resold, hired out or otherwise disposed of by way of Trade except at the full retail price of 3s., and that it shall not be lent, resold, hired out or otherwise disposed of in a mutilated condition or in any unauthorised cover by way of Trade, or affixed to or as part of any publication or advertising, literary or pictorial matter whatsoever.



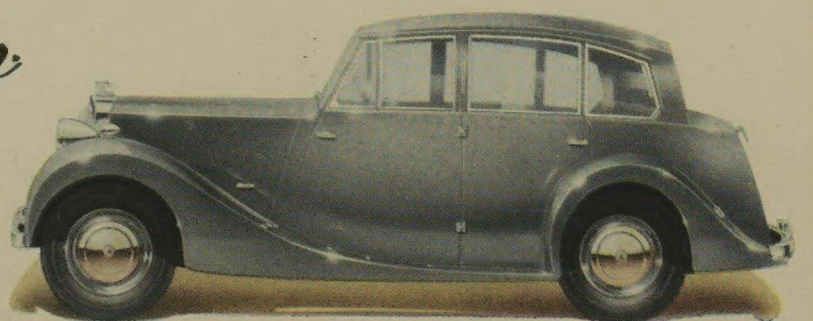


## *All that's best in Britain...*

*The church clock chimes three . . . the bowler makes his run, a quick stroke from the batsman, the soft slap as the wicket-keeper reaches out and holds the ball . . . critical eyes assess the play . . . a Saturday afternoon scene as true and as typical of our country as the craftsmanship that goes into the products of the Standard Motor Company, representing as they do in every detail of their design 'all that's best in Britain.'*

## *The Triumph Renown*

Manufactured by  
THE TRIUMPH MOTOR COMPANY (1945) LTD., COVENTRY  
A subsidiary of the Standard Motor Co. Ltd.  
London: 37, Davies Street, Grosvenor Square, W.1.  
Telephone: MAYfair 5011



TRIUMPH CARS • STANDARD CARS • STANDARD COMMERCIAL VEHICLES • FERGUSON TRACTORS

PRINTED IN ENGLAND by THE ILLUSTRATED LONDON NEWS AND SKETCH, LTD., Milford Lane, London, W.C.2, and Published Weekly at the Office, Commonwealth House, 1 New Oxford Street, London, W.C.1. SATURDAY, MAY 12, 1951. Registered as a Newspaper for transmission in the United Kingdom and to Canada by Magazine Post. Entered as Second-Class Matter at the New York (N.Y.) Post Office, 1903. Agents for Australasia: Gordon and Gotch, Ltd. Branches: Melbourne, Sydney, Brisbane, Adelaide and Perth, W.A.; Christchurch, Wellington, Auckland and Dunedin, N.Z.; Launceston and Hobart, Tasmania.